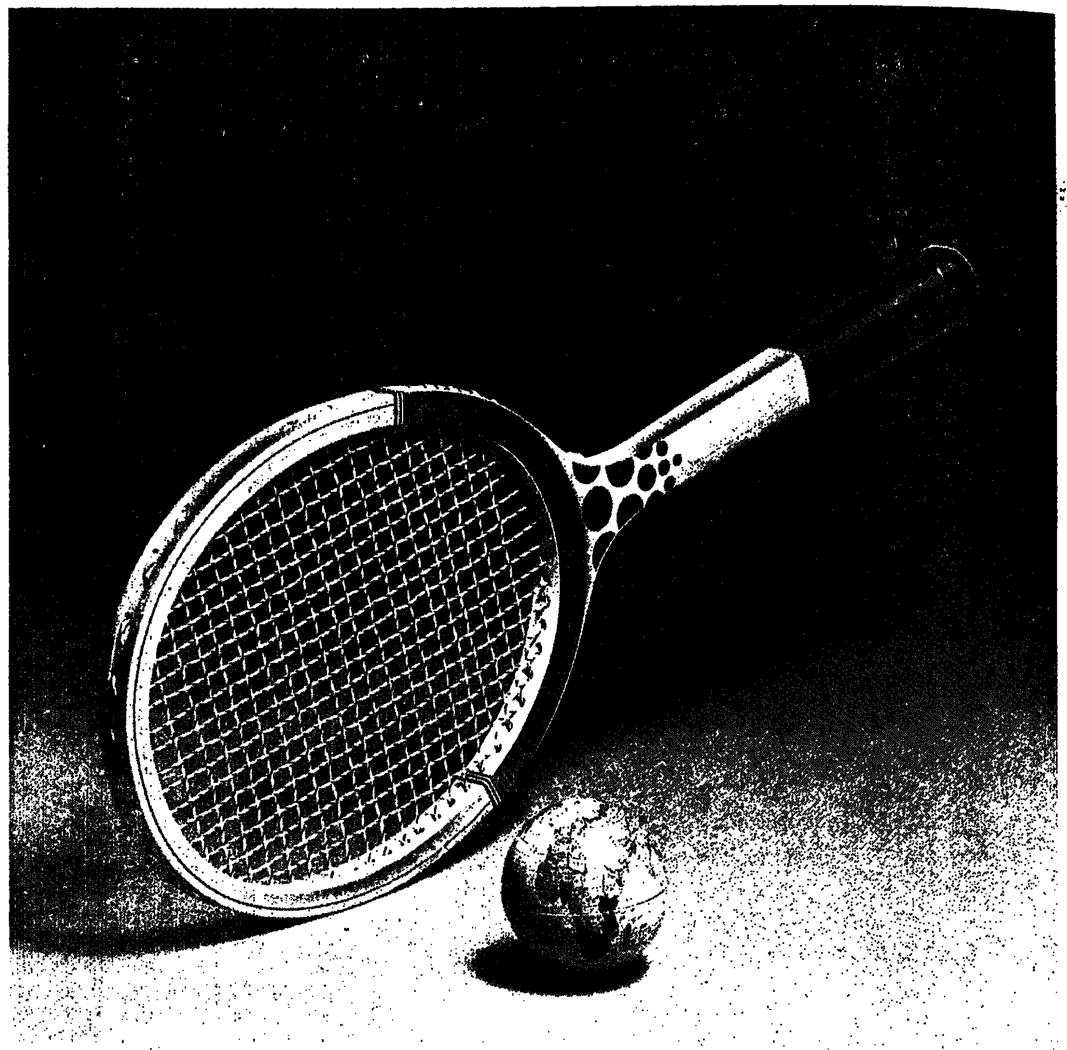

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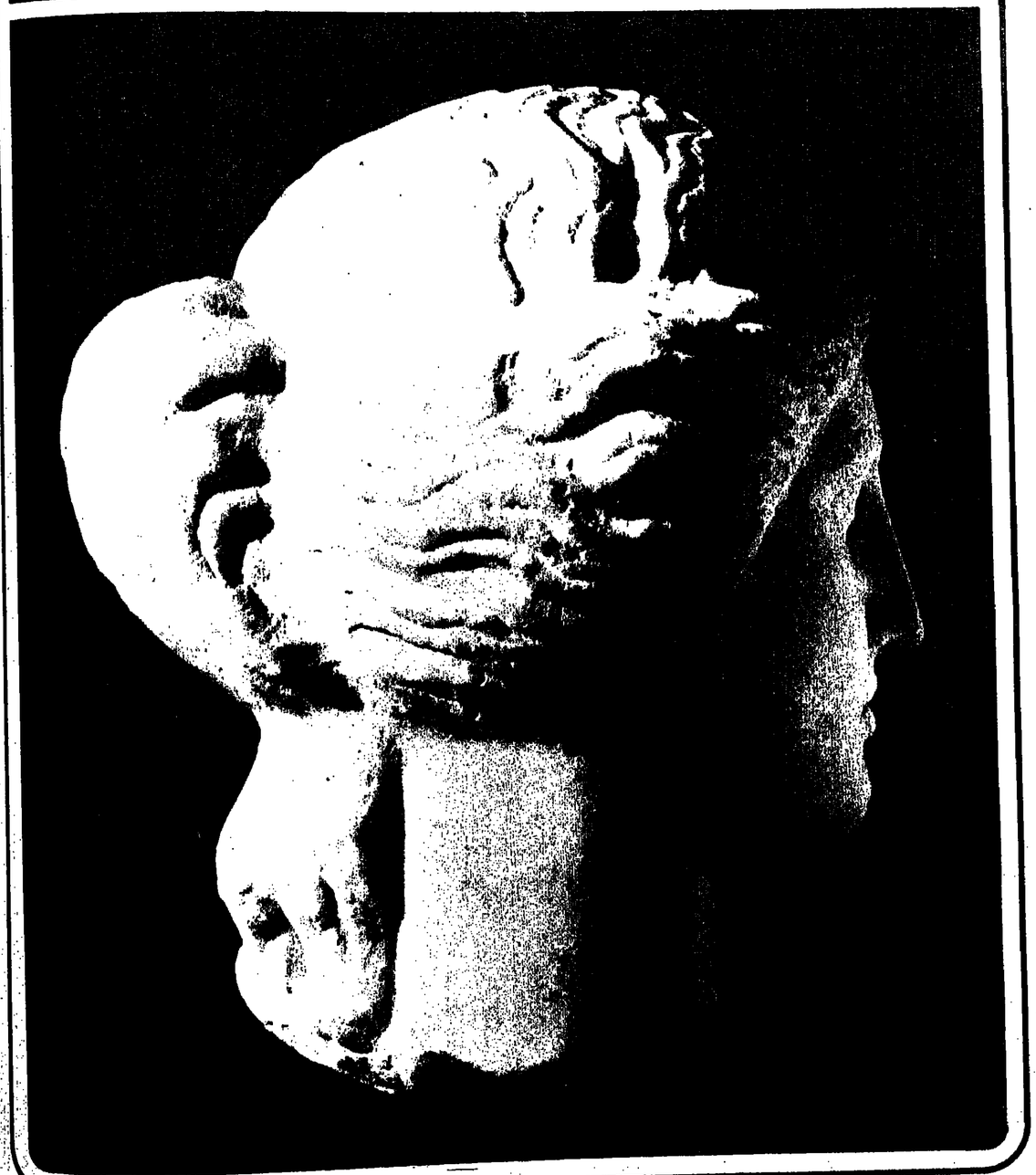

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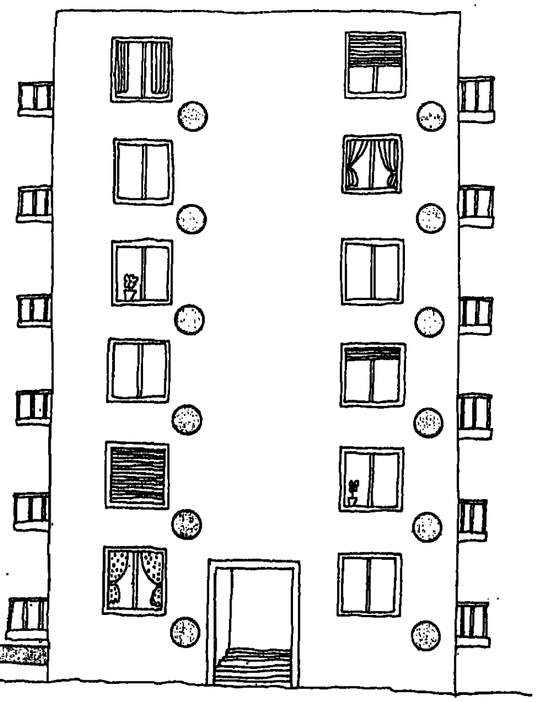

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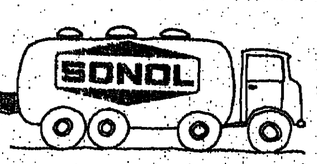

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On the cover: Head of Aphrodite (photograph Judith Schreiber).

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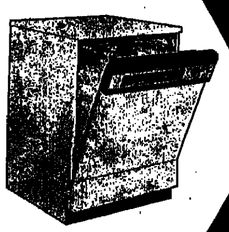

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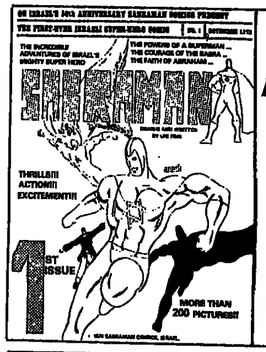

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Newsman in limbo

JAMES NIELSON tells the story of Buenos Aires publisher Jacobo Timerman, who was arrested by the Argentine regime in April 1977. Although no formal charges have been filed the Jewish newsman is still under house arrest.

JACOBO TIMERMAN, who is one of Latin America's best-known and most respected newspapermen, as well as a leading member of Argentina's 400,000-strong Jewish community, has been held in custody by the Argentine security forces for the last 19 months. The original charges made against him, that he was in some way linked with the left-wing terrorist gangs that plagued the country for almost a decade, were dropped long ago after a military interrogation team decided they were baseless.

Vague hints that he may one day be charged with some unspecified "economic crimes" are no longer made with any conviction. Argentina's Supreme Court, in an unusual gesture of independence in a military dictatorship, even ruled that Timerman should go free unless the government could find an intelligible reason for holding him.

But despite this, and despite an avalanche of appeals from U.S. Congressmen, French intellectuals, international press organizations and representatives of Argentine Jewry, Timerman remains in captivity.

Timerman's ordeal began on the night of April 14, 1977, when a band of soldiers in civilian dress, all heavily armed, seized him from his home. Until then he had been a prominent figure in Argentina, the publisher of *La Opinion*, one of the most prestigious dailies in the Spanish-speaking world. But as soon as he was in the hands of the military, he became almost a non-person to be shuffled around inside Argentina's grim prison system, where physical and mental abuse is the norm, conditions are often sordid, and anti-Semitism of the crudest and most paranoid kind is pervasive.

The arrest was carried out in the KGB style that was customary in Argentina in 1976 and most of 1977. It was clear from the start that Timerman was not the prisoner of the armed forces as such, but of one particular commander, because the men who seized him had not even known his address. They had had first to arrest one of *La Opinion's* editors so that he could guide them to the publisher's home.

Timerman was immediately taken to La Plata, the fief of the First Army Command under General Carlos Suarez Mason, notorious as a stronghold of Argentina's extreme, anti-Semitic Roman Catholic right. There he was subjected to intensive interrogation, which included the torture that has been institutionalized in Argentina for decades. His year-long passage through "the Argentine Triangle," in which so many thousands have vanished without trace, had begun.

THE IMPACT of the arrest on Argentine public opinion was considerable, but told more about the wave of hysteria then sweeping the country than about the rights and wrongs of seizing a leading newspaper publisher in such a spectacular fashion. Argentina was caught up in the "Graiver scandal," which involved the activities of a Jewish banking family who had allegedly been handling the huge funds acquired by the terrorist Montoneros through kidnapping for ransom, extortion, and robbery. The amount of money the Montoneros got was enormous — one ransom alone, that of a member of the Born family, netted them an estimated $60 million.

The Graivers had moved into international finance in a big way, buying into banks in New York and Brussels and involving themselves in a tangled multitude of enterprises. Some money from a Graiver bank was loaned to *La Opinion*, and it was this that gave the right-wing military the link they needed to connect Timerman with subversion. But, as has since been tirelessly pointed out, one cannot blame a bank's customers for the misdeeds, real or alleged, of the bank's presidents.

Feverishly leaking "information" to a press delighted with the sensational discovery of the Montoneros investment system and their bid to take over Argentine and world finance, the right portrayed Timerman as an evil left-wing genius poisoning Argentine culture and doing his best to replace Roman Catholicism with Marxism in the Argentine mind.

To support these accusations, articles by the many leftwingers that had been printed in *La Opinion* were republished. Timerman, it was roundly stated, was one of the main cogs in a sinister conspiracy to infiltrate and disarm Argentine culture in preparation for the coming Marxist political takeover, with the help of Jewish capitalism.

No one was surprised when the "Graiver scandal," which fizzled out after a month or so as the right failed to exploit its impact to any effect, was accompanied by another upsurge of anti-Semitism.

The mouthpiece of the cranky Roman Catholic right, *Cabildo*, published a bitter diatribe against Jewish influences and openly called on the armed forces to make sure no more Jews could play an important part in Argentine life. Nazi literature, by such luminaries as Julius Streicher and Alfred Rosenberg, began to proliferate on Buenos Aires newsstands. Swastikas turned up on synagogue walls.

Horrified by the international reaction to this development, the Argentine government closed *Cabildo* for a couple of issues and banned publications intended to intensify racial or religious divisions in the country. But neither President Jorge Rafael Videla nor any of his aides did anything to help Jacobo Timerman, who was still being questioned about his connections with the Graivers.

The government, it soon became clear, was in the centre of a tug-of-war between world opinion, which was demanding Timerman's release in the absence of any charges against him, and the right-wingers, who insisted that Timerman was a deadly danger to the nation, even if the law did not recognize the intellectual crimes they thought he had committed.

Because the Argentine government is weak and unsure of itself, it has continued to waver. Despite his own evident dislike of Timerman and his ignorant suspicion of the non-Catholic cosmopolitan world of the "progressive intelligentsia," General Videla himself apparently would like Timerman to be released. Videla, after all, has to face the foreign dignitaries, from U.S. Secretary of State Cyrus Vance downwards, who ask him why, if he is the decent moderate he seems to be, he insists on holding a man without charge for so long. But he is manifestly afraid to do anything to annoy Argentina's lunatic right, which has the ability to retaliate and has no qualms about doing so.

NEVERTHELESS, conditions for Timerman gradually improved. He was moved from the La Plata jail to Villa Devoto in Buenos Aires. Villa Devoto is an old, mainly non-political, jail, where many young people held by the government for no stated reason beyond a suspicion of being connected with subversion are rotting their lives away; but it is better than La Plata.

Timerman seems to have been carefully fattened up at Villa Devoto, because while the reports coming out of La Plata indicated his health had been ruined as a result of the barbarous treatment to which he had been subjected, the next time he was glimpsed in public he looked in surprisingly good shape, and had even gained weight.

His public appearance was short indeed. It occurred in April this year, when he was being taken from a police vehicle into his own apartment in the Barrio Norte, one of Buenos Aires's choicest residential areas.

When Timerman started his term of house arrest, he thought it would soon be over. He now wanted nothing more than to be allowed to emigrate to Israel. He had described himself to his military captors as a "left-wing Zionist" — a defiant posture in that anti-Semitic environment that testifies to his courage — and was understandably yearning to wash his hands of the country that had been his home for 50 years and go to a country that would receive him, a persecuted Jew, with open arms.

But the last step to freedom is proving the longest of them all. For over six months now, Timerman has been cooped up in his 15th-floor apartment together with his wife and three policemen. The apartment block is a condominium, and the other residents naturally resent his presence, because it means policemen permanently lurking in the corridors and lounging beside the squad car in the street below, questioning visitors and making life unpleasant for everyone. There have been bomb threats.

THE LONG MONTHS in the apartment are proving almost as gruelling for Timerman as the nightmare journey through the prisons was. Freedom is tantalizingly near. From his window he can see the ships in Buenos Aires port, jetliners taking off from a nearby airfield, people laughing in the streets below.

Inevitably, he alternates between hope and gloom. His visitors are few. He has already exhausted all the legal possibilities he has, but it is now quite obvious that his legal situation is not the one that counts. He is a prisoner of politics as much as a political prisoner. He does not know what he must do to get released. He is trapped in a paralegal limbo from which there is no visible exit.

All attempts by outsiders to get a coherent explanation from the government as to why they cling to a manifestly innocent man against the accusatory clamour of the Western world, thereby greatly damaging the Argentine "image" about which they are neurotically worried, are met with assertions that he is under suspicion of having links with subversion or with having committed some economic crime.

The same old excuses are parroted by government spokesmen and by such stalwarts of the fascist right as Mrs. Diana Julio de Massot, the publisher of *La Nueva Provincia* of Bahia Blanca. This newspaper is so extreme that a recent editorial deplored the liberation of France in 1945 on the grounds that the "cream of the French

(Continued overleaf)

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Continued from page 5)

bourgeoisie" was killed by the liberators for collaborating with the Nazis.

THE REASON why the old (and never formal) charges are still being repeated is simple. The real motives for holding on to Timerman throw too sordid a light on Argentine politics for them to be admitted in public. The Argentine high command lost control over the military units fighting terrorism — a necessary and inevitable fight, but conducted in a savagely undisciplined fashion — even before seizing power from Isabel Peron on March 24, 1976.

Since then, it has tried to rein in the autonomous commanders who committed what the government delicately describes as "excesses" as quietly as possible, but it has been afraid that any head-on confrontation would lead to an uprising. Although some of the virtually independent units, led for the most part by majors or captains — officers too young to have sons and daughters in the terrorist organizations — have been dismantled, others are still operating.

The government fears that if it finally freed Timerman, some of the right-wing gangs would retaliate by kidnapping or murdering a prominent government official or some other well-known person. The retaliation could even take the form of a new military uprising against the "materialistic" and pro-private enterprise policies of the central government.

In the eyes of the powerful extreme right, Timerman is a symbol of all they affect to hate. He is a Jew, an intellectual, a left-of-centre liberal, a highly successful newspaper entrepreneur, who as well as founding *La Opinion*, created the magazine, *Primera Plana*. In the late '60s, this weekly brought together most of the bright young men who now dominate Argentine journalism. They are repaying the man who helped their careers by maintaining a studious silence about his fate, or by spreading tales about his penchant for sharp business practices.

Although greatly admired for his vigour, his competence, and his journalistic talent, Timerman was never liked by his colleagues. Their admiration was streaked with envy. Most of them were pleased to see him fall.

For Jacobo Timerman the events of the last two years have being only, perhaps, because he is tinguished career in contemporary Latin American journalism is in ruins — for the time being only, perhaps, because he is a resilient man and only 55. His property has been seized. His newspaper, *La Opinion*, has been turned into the mouthpiece of the military faction backing President Videla, and is plainly losing a lot of money in the process. He knows that most of Argentine society, including his press colleagues, has turned its back on him.

The only consolations have been the continued loyalty of his family, which has stuck by him throughout — unlike the families of some of the people arrested by the security forces in the terrible, fear-filled years Argentina has experienced since the return of Peronism — and the continual demonstrations of concern by the democratic governments of the West, most notably the American, and other foreign institutions. □

The author is assistant editor of the 100-year-old "Buenos Aires Herald" and correspondent in Argentina for "The Observer."

Where integration works

The results of a special five-year study have finally proved what a lot of people were unwilling to believe — that elementary school integration can have very positive results. EVELYN STROUSE reports.

CHEEK BY JOWL in a city in any case remarkable for contrasts are the Nahlaot and Rehavia quarters of Jerusalem, Rehavia trimly pretty and well-maintained, Nahlaot blowsy and rundown. Far more inherently beautiful than Rehavia, Nahlaot's mellow Arab mansions are scarred by tin leantos, their inside walls bulging with moisture and rot. Rehavia's lawns and gardens contrast with Nahlaot's plots of rubble; flowers there are rare as pearls.

But Nahlaot is alive. Children rather than trees grow on its streets. Grownups take their ease in the sun or under straggling vines and vagrant olive branches. Latterly, young middle-class couples, having discovered the silk purse lurking under the sow's ear, have been moving in, renovating, tearing down and building up. Yet the imbalance between conditions in most of Nahlaot and those in Rehavia still exists.

Before Nahlaot began to capture the imagination of the middle class, it was simply a conglomeration of poor and unemployed. Its thousands of children seldom finished high school, and almost never went to college. In spite of good government intentions, in spite of schools put up in the blink of an eye to take care of an elementary school population that had trebled in a decade, the education given the children in Nahlaot ill became them.

Like much else that characterized Israel, the academic environment was traditional and Western and stifling for the Nahlaot pupils of Middle Eastern and North African background. No matter that they were entitled under the law to free schooling from kindergarten through the eighth grade; they often came from families which lacked the time, the ability and the economic means to help their children pursue a full education.

Nor were the prerequisites indispensable to learning usually available to the children of Nahlaot: a quiet place to study, a houseful of books, side trips to museums, national monuments and children's theatre, stimulating conversation, eager and supportive parents. In houses crowded with children, where even toys were at a premium, let alone books, where half the parents were functionally illiterate, how find an unlittered chair, much less a quiet corner?

AND SO the predictable happened. Nahlaot schools became symbols for academic chaos: discipline was bad, truancy common, achievement (both relative and absolute) poor, and chances for higher education — at least of the so-called classical variety — tenuous indeed.

The record of the children was matched and perhaps to a degree fostered by the physical shortcomings of the buildings themselves, the paucity of equipment, and the pedagogic inadequacy. Education in Nahlaot came more and more to resemble a kind of daily penance, from which both children and their well-meaning guards were released each day with relief. The more highly accredited teachers reportedly refused to teach there. Who would not prefer nearby Rehavia, where not only were the schools more serviceable but the student body more amenable to teaching?

INEVITABLY, the inequity of the situation forced a call for action. In the late 1960s the underprivileged parents of the Nahlaot schoolchildren began demanding integration with Rehavia. Until this time, of course, public elementary schools simply served the children of the immediate neighbourhoods, as a matter of convenience. The Education Ministry also had another and stronger reason for this: the heterogeneous educational demands and expectations of thousands of immigrant children could be more satisfactorily met if the children were homogeneously grouped. In other words, if they were ethnically segregated.

The outcome was as we have seen: low achievers, scions of culturally "different" and usually economically deprived parents, found themselves in rundown or unfinished schools with teachers unable to help matters very much.

Three years were to pass, however, before their wishes were gratified, three years during which Rehavia parents, fearful for their children's education, fought hard to maintain the segregated *status quo*. When in 1969 the Ministry and the Jerusalem Municipality finally decided to integrate several primary schools in Rehavia, they did so in direct response to the charge that their professed doctrine of equal educational opportunity for all children was preached but not practised.

Integration has long been a hot educational potato. Its advocates consider it the major variable for improving the achievement of the disadvantaged. Its detractors consider it worthless. In the middle are those who suggest that integration must be accompanied by appropriate educational techniques and must take place in classrooms whose teachers have been prepared for a new, complex, and ingenious role.

Previous efforts to improve the academic achievement of our so-called "oriental" pupils — ability-grouping, "streaming" and a longer school day — had failed. The vast majority of pupils at the bottom of the ability-grouping heap were non-European who, in spite of being given extra help, generally proceeded at their own slow pace. And a longer school day for children who kept wishing it were shorter was a pre-ordained disaster.

SO academic disparity between Eastern and Western students persisted and, lacking other alternatives, the Municipality and the Ministry perforce embarked upon the integration experiment. School population and administrators had to be redistributed, curriculum revised, and staff retained; in fact a new kind of teaching pattern had to be designed.

To this purpose the activity classroom was introduced, an interventional means physically comparable to infant schools in England and open classrooms in the U.S. Assigned to such classrooms was a second, half-time teacher, who would pay special attention to the children who most needed it. Although the child sets his own pace, he is encouraged to exploit his particular interests, using the teacher as guide and helper rather than authoritative monolith.

Freedom of choice and movement is the underlying motif, with the children working together on small-group projects that attract them, irrespective of intercultural or intellectual differences. The informality and accessibility of teachers who walk around the room help the children, especially the disadvantaged, to make the most of this unexpected and unorthodox freedom. Discarded is the teacher-in-front-of-the-room pattern.

IN TWO REHAVIA and two Nahlaot schools, activity classes were introduced, but only the Rehavia schools were integrated, starting with the first grade and integrating successive first grades until full integration had taken place. Of the approximately 35 children in each class, 40 per cent were to be of disadvantaged, 60 per cent of advantaged background, in schools whose academic standards were high and whose students were middle-class.

In 1971 the National Council of Jewish Women's Research Institute for Innovation in Education at the Hebrew University embarked on a five-year evaluation of the programme. At the start of the study the researchers, headed by Dr. Ze'ev Klein of the University's Department of Psychology, chose matching schools as controls, using integrated versus non-integrated schools, activity versus traditional classrooms, middle-class versus lower-class students.

Early tests showed that lower-class children in homogeneous schools were in every way similar to those in integrated schools, as were middle-class children; thus the researchers had a *tabula rasa* on which to record the effects of integration and special intervention on children of different backgrounds. For five years they studied and compared the children in the control and experimental groups, 4,311 in all.

The children were tested yearly in mathematics and reading by specialists and data were collected on the children's academic self-image and sense of social acceptability. This last was conducted by asking the pupils what they thought their year-end grades would be and whom they played and studied with. Interviews with teachers and principals rounded out the personal information the children supplied.

Just recently the results have come in. Out of all the testing, analysis, questions and discussions, came some significant discoveries: disadvantaged children in integrated activity classrooms performed at noticeably higher levels than did their counterparts in homogeneous activity classrooms and than the disadvantaged in any of the sub-groups.

In fact, they did as well as middle-class children in integrated, non-activity classes. These last made the lowest scores of all the middle-class children and never caught up until the last year of the study, although the difference in achievement was small.

Klein's summary of the findings is that integration coupled with activity programmes benefit the disadvantaged child; whereas activity programmes in a homogeneous classroom do not. Since the activity programme has a positive effect on the middle-class child regardless of the homogeneity or hetergeneity of the setting, Klein suspects that such programmes, to be effective, depend to a degree on social class.

THE RESEARCH team inquired into the pupil's own estimate of his academic ability chiefly to test the theory that integration negatively affects the disadvantaged child's view of himself. All the children proved to think well of themselves, but their self-evaluation became more realistic as they grow older. Middle-class children started out with a more acucurate self-estimate, with the result that lower-class self-evaluation, becoming sharper with the years, curved more dramatically downward.

But in no case did lower-class children seriously undervalue themselves. Lower-class children in integrated classrooms especially displayed no less self-esteem than did their homogeneously grouped confreres, although they tended in the long run to reevaluate themselves more precisely. Exposure to middle-class superiority seemed not at all psychologically damaging.

Primary school teachers, asked about the efficacy of integrated classrooms, on the whole responded favourably. The majority thought that integration should start early, preferably in kindergarten, that it should improve the scholastic performance of the disadvantaged, and that it would eventually forge intercultural bonds.

They were, however, apprehensive about exactly those aspects of integration that Klein examined and found satisfactory: the depressive effect upon middle-class scholarship, upon non-Western self-confidence, and upon the competence of deprived children to hold their own among the more advantaged.

Teachers in the disadvantaged schools themselves were more apt to question integration both as a method and as a perpetrator of results, and teachers in State religious schools, most of which the Education Ministry classifies as disadvantaged, were the least sanguine of all. (Integration is to a degree hobbled by the fact that religious schools, accounting for about one-third of all pupils, are more than 70 per cent "Afro-Asian.")

ACCORDING TO Klein, integration works better in a middle-class school whose teachers and principal are actively participatory, and best if special programmes, extra teachers, in-service training, and a new curriculum are introduced. It is, after all, he says, a subject which, though hardly mentioned 10 years ago, is now seriously debated in the battle to overcome academic disadvantage.

To some educators it seems the educational hope of the future, not least because it is a mark of social and national unity and quality. Nahlaot surely demonstrates the value of integration when it is intelligently reinforced by a specially designed and meticulously executed programme. In the minds of the parents specifically and of Israeli educators generally, it has brightened the educational prospects of a few disadvantaged children; whether law and society are ready to broaden this small gain is the profound question. □

هكذا من الأصل

STREET PEOPLE: 9 Black money, lost Eden

HELGA DUDMAN discovers a great gulf between the popular image of Rehov Lilienblum and the man for whom it is named, Moshe Leib Lilienblum.

I HAVE a friend who likes to emphasize the street-name irony-gap -- the artificial but entertaining contrast between a street's character and the character of the man after whom it is named. When I asked him what he knew about Lilienblum he replied, "Wasn't he a very correct *Yekke* banker?"

This was back in the days before our supposed economic reform, when foreign currency was supposedly strictly controlled and when the name Lilienblum was synonymous with the black market in foreign currency; when, lurking down there on his street (parallel to Yehuda Halevy, from Allenby west to Pines), untrustworthy characters used to sidle up to one muttering, "Dollars? Cheques?" in the wheedling tone associated with Feelthy Postcards. The police would turn indulgently blind eyes, and everybody gathered that the former government saw the phenomenon as a useful mechanism for developing the foreign currency market.

Moshe Leib Lilienblum (1843-1910) was known for his personal integrity, his devotion to principles even at great personal cost, and his intellectual honesty — which can require stiffer resistance to temptation than refraining from a little financial fiddling.

Far from being a German banker, Lilienblum was an impoverished Russian Talmud teacher, writer, critic, political journalist and leader of the early Zionist movement. He maintained a sense of humour in the face of a difficult personal life, and a flow of optimism in spite of a consistently realistic and practical attitude.

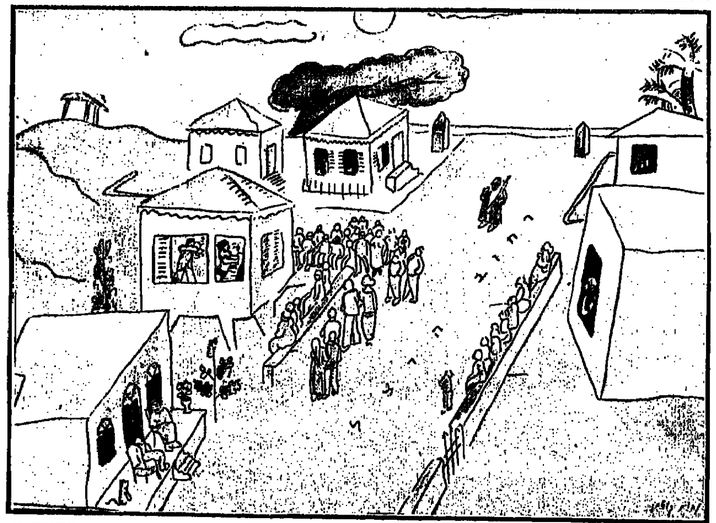
"Malal" (the acronym survives as the name of a moshav near Kfar Sava) turns out, on the basis of even superficial reading, to have been one of the most attractive of our founding fathers.

His photograph precedes those of five other leaders (Pinsker, Edmond de Rothschild, Ahad Ha'Am, Herzl and Nordau) whose portraits are included in David Vital's *Origins of Zionism*. An optimistic quotation from Lilienblum, written after the first Zionist Congress, closes Vital's book: "And who knows? We may succeed." At that point, the start of political Zionism, Lilienblum was 54 years old — "old," as those things went in those days.

TIMES HAVE changed in many ways. But not in all. Here is Lilienblum's reply to a very-angry-young-man letter from 24-year-old Menahem Ussishkin in 1887. Ussishkin was at the time "in despair" about the ineffectual, charity-based Hovevei Zion settlements in Palestine.

"I have received your letter. Forgive me if I tell you that I do not know what you want. You are angry about charity in connection with the Yishuv...but what is it you really want? Do you want to leave the people in Gedera as they are?" There follows a specific description of the difficulties of buying land in Turkey; and finally, "What Hibat Zion does now is no more than the beginning of the real operation . . . which will be performed when better days have come, days which it is beyond our power to hasten."

Lilienblum's life is a model of Russian-Jewish intellectual development of a century ago; like so many others, he moved through three distinct phases. First, a fervent belief in the need and possibility of reforming traditional Jewish society and institutions. Next, a socialist period, when he was convinced that the whole world could be changed.



(Top) *Nahum Gutman's nostalgic memory of "The First Concert" at corner of Herzl, and perhaps Lilienblum.* (Above) *Rehov Lilienblum, photographed in the days of the horse-and-buggy by Avraham Soskin.*

This ended, as it did for so many, with the pogroms of 1881. These inspired a belief in Jewish nationalism, and in the need to "evacuate" the Diaspora and return to Zion — not, of course, for religious reasons, but because the Land of Israel was a suitable spot.

There, Lilienblum felt, the Jews would not constitute a "foreign body." He did not overlook the presence of the Arabs, even then, but saw them as a small and backward group. If 100,000 Jewish families were to settle there over a period of 20 years (we are still in the last century), Lilienblum believed, they would then no longer be strangers in the land.

THE SON of a poor barrel-maker and the grandson of a Talmud teacher, Lilienblum was born in a small town in Lithuania steeped, like so many, in an atmosphere of rigid Orthodoxy. He began his *heder* studies, as was usual, when "I was four years and three months old," wrote Lilienblum, when barely able to comprehend. "I was given over to the burden of the Tora." He never forgave his parents — or, indeed, the entire Jewish tradition of the day — for making it impossible for him to enjoy the "pleasures of childhood."

At these imposed duties he excelled, however, and at an early age was known for his unusual diligence and scholarship — quite something, considering the high Lithuanian standards of his surroundings. When he was 13, he organized a boys' society for Bible studies.

A year earlier, he had become engaged to a girl of 11 chosen by his parents. They were married when he was 15. The practice of child marriage -- and unhappy marriages, as his was . . . became another point in his attack against the social institutions of Orthodoxy.

Lilienblum had established two yeshivot by the time he was 22, but had also been influenced by secular reading and the Haskalah movement. His development was solitary and independent, and he found himself at odds with his former friends — and his wife.

He was not afraid of making known his critical views calling for reforms of Jewish tradition — the emancipation of women, the normalization of life through work, a change in the Orthodox regulations for the sabbatical year. The result was that in the small-town atmosphere of his birth, he became unable to earn his living as a teacher and was declared a "heretic."

Almost in danger of his life, he existed on the verge of starvation.

This is the man whose name is known to most of us in terms of underhanded money dealings and vast undeclared incomes. Lilienblum's principles cost him so dearly that he was persecuted by "fanatic religious elements" (the phrase is the *Encyclopaedia Judaica*'s). His articles criticizing the leading rabbis of the day appeared in Hebrew journals, and his name became known to like-thinking secular intellectuals in other cities.

IN 1869, at the age of 26, he moved to Odessa, where he lived for the rest of his life. He edited a Yiddish journal and wrote a series describing the grim conditions in yeshivot.

His concern was the plight of the desperately poor masses of Poland and Russia; the language of the publication was Yiddish, the tongue of the black marketeers on his street, but Lilienblum, who in this period rarely had a square meal himself, saw such unproductive functions as money-changing as part of the Jewish anomaly which would disappear when Jewish life became normalized.

When he was 30, he published his now-forgotten classic *The Sins of Youth*, which appeared in Vienna in 1876. A psychological autobiography, it has been praised for its utter frankness and dramatic insight into the emotional and moral conflict between a young man and Jewish tradition.

The years 1870-81 are generally considered to be his "socialist" period, coinciding with the "false dawn" of Russian liberalism. During this period poor Lilienblum had been trying to educate himself in the secular studies he had missed — mathematics, languages, and so on — to prepare himself for higher studies, but finally realized that this was impossible.

In Odessa, he became a friend of Leon Pinsker, the prominent doctor who sprang to fame in Jewish circles as a result of the publication of his pamphlet, *Autoemancipation*, which was signed with the nom de plume, *Ein Russischer Jude*. It has been suggested that Pinsker wrote his famous call for self-help as a result of the influence of Lilienblum, 22 years his junior.

It was certainly Lilienblum who first drew Pinsker to Zionist circles, who pushed Pinsker to accept the position that the key to the solution lay in the Holy Land, in practical settlement there, and nowhere else. Pinsker personally did not believe that this location was essential, but bowed to Lilienblum's persuasion.

Lilienblum subsequently commented on his prodding of Pinsker: "Knowing nothing of his fears, of his weakness of spirit, of his excessive modesty, and of his invariable shyness, I considered to demand that he act." Pinsker agreed to become the head of the Odessa Hovevei Zion, with Lilienblum as secretary — among other reasons, because his secretary was the best.

He began a long period of hard and discouraging work with the several Zion committees, and of seeing the setbacks of the projects in Eretz Yisrael. Where others became disheartened by the schisms and splits, Lilienblum's real good sense and measured optimism never left him. He knew how to handle political jockeying, as in the battles for power with Rabbi Mohilever, for whom both he and Pinsker were anathema by virtue of their distance from Orthodoxy.

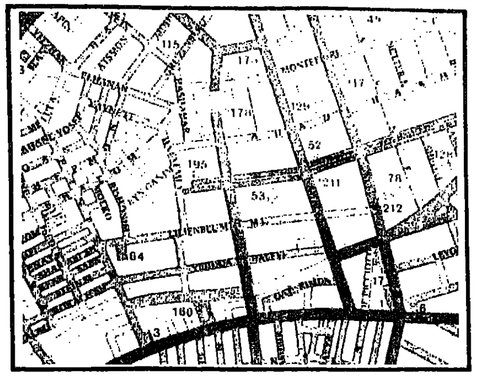
Lilienblum was a good friend of Ahad Ha'Am, although he regarded his theories as too metaphysical; he even belonged to Ahad Ha'Am's semi-secret select group, "Benei Moshe," though he took little active part in it and it was really in conflict with its pragmatic approach. He approved of Rothschild's gifts of money, and was among the first to see the importance of Herzl as a leader.

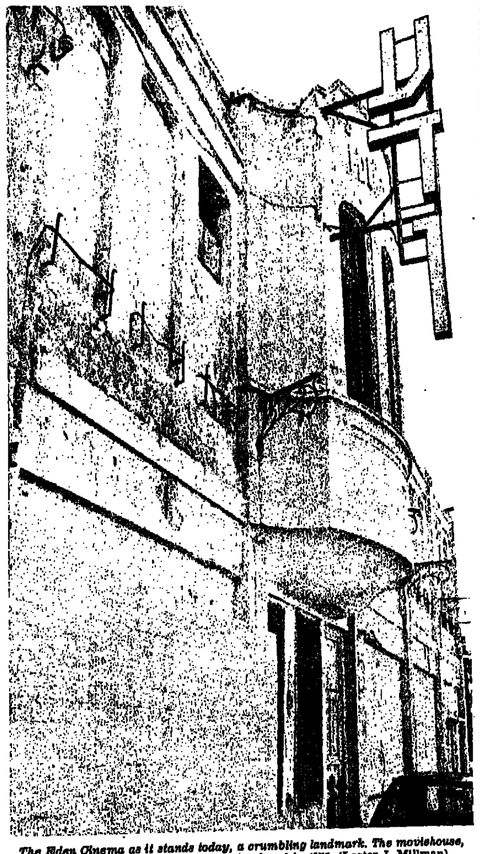
He rejected Dubnow's "autonomous approach." His voluminous correspondence with Y.L. Gordon was later published; and we must not forget his literary criticism. His critique of Mapu, the novelist, for instance, characteristically called for more realistic writing, free of romanticism, for "a material view of life."

THE READER who is properly concerned in street names will have noticed that about a dozen of them have appeared in the last few paragraphs, for Lilienblum is linked in one way or another to most of the first team of Zionists — even to Moses Montefiore who, born back in the mists of 1784, lived until after the founding of Hibat Zion, and its founders even tried, unsuccessfully, to win his support, at the Kattowitz Conference, by tentatively naming the organization "Mazkeret Moshe" in honour of his 100th birthday. (Three streets in that sentence.)

It is child's play to throw in even more streets. For instance: the two eminent Western Zionists who helped Lilienblum to win over Pinsker at the outset were Professor Herman Shapira (originally of Lithuania, but later a professor of mathematics at Heidelberg, and the first proponent of establishing a Hebrew University in Jerusalem; his little street curves off Dizengoff); and Dr. Emmanuel Mandelstamm, the noted Kiev eye specialist, who became no less than the president of the new state of Israel, Professor Eichenstamm," in Herzl's *Altneuland*. His little street is up north, near Nordau.

AS A BREATHER from this merciless bombardment of early Zionist names and streets, I would suggest a short walk down Lilienblum — except that I took one myself recently, and therefore cannot recommend it. The traffic was so dense, the surroundings so grey and desolate, and the people so harassed, that I didn't get much past the Herzl corner, and after noting the sufficiently sizable number of banks plus some secondhand men's suits hanging on a rack, I turned east again in a fit of depression. This was, of course, on a weekday. I refused to try again on a Saturday, because then the area is so gloomily deserted as to be positively creepy.





The Eden Cinema as it stands today, a crumbling landmark. The moviehouse, which opened before World War I, was closed in 1975. (Lester J. Millman)

Just remember: Yehuda Halevy, one street over to the south, once mourned the desolation of the Land of Israel. Today, cars are double-parked on the pavement in front of the Yehuda Halevy banks. It is hard to believe that 30 years ago, during the War of Independence period, the Lilienblum area was one where *Americans* were happy to stay.

Yes, I am assured by one who knew it well, that a modest "American Hotel" existed between Lilienblum and Yehuda Halevy, run by an American family named Fisch; later, it became two floors on Lilienblum rented out as hotel-flats to visiting Americans, very popular for get-togethers among volunteers from the U.S.

Lilienblum's past — the street's, not the man's — thus further serves to deepen the irony gap. I am not speaking now of the contrast between seedy speculators in dollars and dirty cheques and the upright Early Practical Zionist of unblemished character. No: I mean that the spirit of Rehov Lilienblum, when Tel Aviv was young, was itself unblemished; the houses had character, and, while generally not as grand as those on Rothschild or Ahad Ha'am, were solidly attractive and well kept.

What happens is that as the Zionists get more and more practical, they tend to devaluate their residential beginnings. By the time they wake up to the importance of revitalizing the core, it is usually too late.

The importance of Lilienblum (the man) was well recognized by the founders of Tel Aviv when Ahuzat Bayit, that much-loved, clean and pure garden of nostalgia that grew into our metropolis, was founded in 1909.

Rehov Lilienblum was one of the first seven streets that made up that innocent quarter. The main street, Rehov Herzl, was named by the inhabitants themselves, without virtue of committee action. The other six — from north to south, Montefiore, Hashahar, Ahad Ha'Am, Rothschild, Lilienblum, and Yehuda Halevy — were volubly discussed by the founding fathers in the winter of 1909-10, when the first 60 houses were being built. The Ahuzat Bayit committee came to its street-name decisions after the new community's first "Tu Bi'shvat" tree-planting celebration. It was about this time that the name Tel Aviv itself was chosen for the Ahuzat Bayit project, beating out such other catchy candidates as Aviva, Ivriya and Yefefiya.

Rehov Hashahar, incidentally, a once charming thoroughfare running to Ahad Ha'Am along the Herzliya Gymnasia, refers not to the city's rosy dawn but to the Hebrew journal of that name, edited and largely written by Peretz Smolenskin (1840-85), in which, of course, Lilienblum appeared.

The purpose, at that early Tel Aviv meeting, had been to honour Smolenskin the man, a writer (some of whose essays ran to several hundreds of pages), whose message of cultural and national unity had great impact on Russian students a hundred years ago.

BUT THE PROBLEM was — and this should surprise nobody — that several factions of street-naming philosophy sprang up at that post-Tu Bi'shvat meeting so long ago, and as a result Smolenskin was by-passed and had to wait several decades before getting his street. His reward for the delay was that he is now elegantly ensconced in the north, and appropriately set between Mapu, the first Hebrew novelist, and Y.L. Gordon, who, as we know, was the greatest Hebrew poet of his day.

The name issue, back then, revolved around the purity of the language, which is why *Hashachar* was chosen to stand for Smolenskin. Of course, Herzl's name was acceptable, and so were Montefiore's (at least it wasn't Blumberg!) and Rothschild's, since they gave money; and nobody seemed to object to our very own Lilienblum. Pinsker was another candidate that day, but one argument went that, if we had a Rehov Smolenskin and a Rehov Pinsker, our early Russian settlers would get confused and call them Smolensk and Pinsk, city names they knew all too well.

In any event, Lilienblum got his street close to the time of his death, which occurred in February, 1910. Two of the other greats of the Ahuzat Bayit streets were still alive — Ahad Ha'am died in 1927, and robust Baron Edmond de Rothschild did not die until 1934, aged 89.

In 1925, the Tel Aviv Municipality decreed that streets could not be named after living persons. The only exceptions occurred in 1934, when Meir Dizengoff was honoured on his 75th birthday, and a year later, when King George the Fifth got his street to commemorate the 25th anniversary of his coronation (earlier, it had been known as Rehov Hacarmel, and earlier still, as Rehov Someli, after the nearby Arab village Someil al-Masudie and its vineyards.)

In 1941, the Municipality further decreed that at least two years must pass between the death of a notable and his reincarnation as a street.

ONCE AGAIN the reader has been assaulted by facts. But this time we have a real reward, provided we go back far enough in time, and down to the bottom of Lilienblum — Tel Aviv's first dream palace, the Eden Cinema. It was built before World War I, in 1913, by two partners, Weisser and Abarbanel, and it opened with a spectacle of ultimate relevance — THE LAST DAYS OF POMPEII.

And we are back in our irony gap, since Lilienblum was absolutely against escapist, romantic entertainment. He believed that art (and we are using the term here very loosely, to embrace entertainment) must reflect life as it really is; that fancy style is wrong and bad; that the purpose of art is to serve society; that most love poetry is nothing but a repetition of what has been said many times before; and that we must be freed from the useless life of the imagination.

"There is no aim in life except life itself," said Lilienblum. (Yes, but what are you going to do on Saturday night?)

The name Eden, Tel Aviv's original monument to fleeting anti-Lilienblum fantasy, mostly Hollywood, was suggested by Simha (Gutman) Ben-Zion, 1870-1932, writer, educator, a founding father of Tel Aviv, whose street, Sderot Ben-Zion, runs from Kikar Habimah down to King George.

Ben-Zion was the father of the painter and writer Nahum Gutman, which gives us a case of the father choosing a Hebrew name and the son reverting to the European original. Nahum Gutman's drawings of Little Tel Aviv are among the most charming and evocative I know, done with humour, fantasy and love for that distant, blissful dawn.

One of Gutman's most charming sketches is of "the first concert in Tel Aviv." The romantic pair, violinist and pianist, enthrall the cultural crowd outside the hall with, almost certainly, the Kreuzer Sonata. All of us here at Ahuzat Bayit, including a well-mannered dog or perhaps cat, have gathered somewhere on Rehov Herzl, possibly at the corner of Lilienblum. This is Nostalgialand and doesn't necessarily fit any map.

THE EDEN stood, and in a pathetic way still stands, down at Nos. 2 and 4 Lilienblum, at the corner of Pines, which is the boundary of Neve Zedek, where all this really started, earlier still. Evenings, when the lamplighter came to light the street lamps of Montefiore, Lilienblum, Ahad Ha'Am, et al., the residents would promenade, coming from far and

(Continued overleaf)

هكذا من الأصل

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Beer-Sheva Municipal Theatre
MURDER OF PIERROT
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Sun., Nov. 26. Rehovot, Beit Ha'am

HAROLD AND MAUD
Kfar Saba, Heichal Hatarbut
Nov. 27, 28, 29, 30

THE ACCOUNT
Mon., Nov. 27. Tue., Nov. 28
Wed., Nov. 29. Thur., Nov. 30

belkin adv.

(Continued from page 13)

wide (later, that is,) to enjoy the marvels of the Eden.

In silent-film days, there was an "orchestra" in the pit — piano and violin — and later, for a really important film, two fiddles. A sound-effects man behind the screen would, for instance, bang on a sheet of tin, for thunder. Later, for a real thrill, there would be actors speaking dialogue behind the screen: Miriam Bernstein-Cohen, no less. (Her father's little street runs east, from Pinsker.) And once upon a time, forthcoming attractions were advertised by a placard trundled through town on a horse-drawn cart.

During World War I, performances were given on Saturday evenings only and the audience consisted largely of Turkish and German officers. In 1918, after Allenby's conquest, and during the brief honeymoon between the English and the Yishuv, British troops organized a party at the Eden for Passover, and a British officer with a good voice sang a Hebrew song.

Until 1923, when Pinhas Rutenberg built Tel Aviv's first electric power station on what is now the huge complex in Rehov Hahashmal, the Eden had its own generator, but old-timers also remember the projectionist, Sammy, turning the wheel by hand.

One of the first Purim parties was held at the Eden, and a most memorable event was a gala performance of *Samson and Delilah* by the Hebrew Opera Company, followed by Bible recitations, in honour of Lord Balfour when he visited Tel Aviv in March 1925. On that two-day visit, Balfour opened the street which from then on bore his name (just beating, one imagines, the municipal ban on living street-heroes).

At the Eden performance, Zina Dizengoff gave Balfour a bouquet of flowers. Much moved, Balfour replied (in a strongly anti-Lilienblum turn of phrase, although suitably Herzlian): "It all seems like a fairy tale."

FROM THOSE days, the descent has been steady, with each decade of Tel Avivians seeing the Eden, and Lilienblum's street, in its own twilight. A friend who was a teenager in the '30s remembers when it was already being upstaged by uptown, as at the Mograbi. Another friend, who came in the '40s, considered it "a big barn."

Today, the Eden is a parking lot. Until a few years ago, battered and peeling, and with an ugly neon sign out of tune with its original quaint conception, it was still showing such variedly ethnic choices as *Kal Aaj Kal* and *Gheel Ke Us Daar*, not to mention *The Getaway*. Then in 1976, Tel Avivians left their Eden for the last time: the seats were carried out, the cars took over.

So this is the way the city crumbles. It is partly demographic, with the "best, old families" moving out and north, and new immigrants crowding into subdivided homes. Then the banks and offices take over, and the private cars: after all, the best old families must get into town. If my sources are correct, you could, at one time or another, walk along Lilienblum and find, among the stately mini-homes, the Tahkemoni School; one of the Histadrut's workers' kitchens; the Chamber of Commerce; the Nicaraguan Consulate; the Post Office; a cluster of immigrants' associations — Austrian, Hungarian, Lithuanian, Polish, Rumanian, Yugoslav, — and a variety of insurance companies and banks, especially their foreign exchange departments.

Now, towering over it all from the north, where once the Herzliya Gymnasia reigned as the pride of Ahuzat Bayit, the Migdal Shalom stands as a multi-layered monument to trade, banking and government bureaucracy.

IN OUR PRESENT, super-inflationary, post-socialist era, it is already past history, but during the street's blackest period, the black-market one, the authorities considered this phenomenon, on which the sun shone quite clearly, as a way of controlling foreign currency purchasing.

The economic reform has, actually, not finished the black market professionals. According to a recent newspaper report, the changed situation has merely moved them from Lilienblum over to the righteous liberator of Palestine, General Allenby.

If it is true that the previous government, the socialist one, was participating from above in the goings-on in Lilienblum, the grubby street-players were merely, as it were, scapegoat and lightning-rod.

And "scapegoat" and "lightning-rod" were the words used by Lilienblum himself in his post-socialist period, after the pogroms that followed the "false dawn" of Russian liberalism. He was describing what the function of the Jews would be "if the workers came to power." It may be their function no matter who is in power; but it also seems true that we arrange our own local scapegoats and lightning-rods as each era sees fit.

(Note: Lilienblum was also, a hundred years ago, against the idea of a Jewish haven in the U.S. — and here, I suppose, we have a flimsy point of contact between the man's beliefs and all those black dollars and the haven found by Israeli pounds, courtesy of the American tourist.)

Lilienblum retained, to the end, the glow of optimism in spite of the harshness of his personal life and his close observation of human errors. Nurtured in the abstractions of the Talmud, he turned himself into a specialist of the practical.

Ahad Ha'Am's biographer, Leon Simon, has called Lilienblum "a practical Zionist in the narrowest sense, of whom it used to be said that his heart rejoiced over every single goat" that joined the Jewish holdings in Palestine.

I am not sure that getting things done implies a narrowness of vision; but I am glad that Lilienblum never knew that the goat would come to be known as the enemy of the Jewish state, in time to be replaced by the car.

The man who embodied the moral opposite of illegal financial speculation and the post-control inflationary rush to easy unearned millions, wrote in his last work *(Derekh la'avor Golim — the Road for the Return of the Captives)*:

"My final days are more fortunate than my earlier ones. I fully realize that my efforts were not wasted . . .

"The great ideal stands before us in all its grandeur . . . Even things great and sublime revolve upon the wheel of Time; now they ascend while the next moment they sink . . . "Happy is the one who has hope and faith." □

(I want to thank all those who have been kind enough to write to me about this series. All comments, suggestions, and corrections are greatly appreciated, and I regret that I cannot reply to each letter personally. H.D.)

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Plato

To Knidos, to examine her own likeness there, Paphian
Kythereia came across the heaving seas.
And stared at that statue which can be seen from every side,
And cried, Now where was I seen naked by Praxiteles?

The Greek Anthology, Plaunudean Appendix, 160
Fifth-Fourth centuries B.C.E.

Homeric Hymn to Aphrodite

My song shall concern Aphrodite, revered,
In her crown of gold, the beauty, protecting each
High town of Cyprus which is in the sea:
There the moist breath of the west wind conveyed her
Over the sounding swell of the sea
In the softness of foam, there the gold-circleted
Hours welcomed her gladly, dressed her in clothes
Of the gods, and placed on her undying
Head that crown of the finely-worked gold,
And hung her pierced ears with earrings
Of splendour made of the gold-coloured
Copper out of the mountains, there they placed
Laces of gold round her tender neck and her
Silvery breasts, such as the gold-circleted Hours
Wear themselves in the gay divine dance
In their father's house. So they tricked out
Her body and led her away from the sea
To the gods, who then welcomed her
Gladly and gave her their hands, and stared
At her beauty, Kythereia bound with violets,
And each burned to make her his wife.

Sixth Hymn, 1-18
Eighth-Seventh centuries B.C.E.

(Above) *Graeco-Roman copy, of excellent workmanship, resembles very closely the head of statue of Aphrodite from Melos, which is in the Louvre. In idealistic style characteristic of the late 3rd century BCE.* (Below, left and right) *Two copies of a 3rd century BCE Greek statue appear to have been inspired by Aphrodite of Knidos by Praxiteles.*

(Photos by Judith Schreiber)

AN UNUSUAL show of statuettes, marbles and classical writings devoted to the Greek goddess Aphrodite opens at the Israel Museum on Tuesday. The Greek poetry was translated into Hebrew by Prof. Aharon Shabtai of the Hebrew University, who aptly characterizes it as imbued with a "materialistic and amused sensuality."

The exhibition, as well as its sumptuous catalogue, have been made possible by Revlon cosmetics. From the catalogue notes by curator Uri Avida, we learn this about Aphrodite's charms:

"Sailors appealed to her for a calm and happy landing — for she was born of the seas — and young maidens prayed to her for a loving and understanding husband while in her temples in wealthy Corinth, her adherents were welcomed by her courtesans whose patroness she was.

"Indeed there is no end to the contradictions in the character of this goddess, to her inconsistencies, but surely all agree that she is the most beautiful among the goddesses — Hera and Athene could not compete with her in that beauty contest on Mount Ida — the most human among them, for she loved, envied and desired like a mortal being.

"In this manner, as a loving woman, and not as an awe-inspiring, haughty goddess, she was depicted by Praxiteles in his statue — the most-beautiful sculpture in the world, according to Pliny — which stood in her temple at Knidos. He carved Aphrodite in the likeness of his mistress Phryne, the most beautiful and renowned of Greek courtesans, as she steps into the bath (or in another statue as she sets a diadem on her head) and thus instituted the wonderfully tedious series of women bathing, combing their hair, adorning themselves, taking off a sandal, that served at the beginning as a source for imitation but as a source of inspiration for artists ever since.

"Aphrodite as an artistic prototype — one of the most consistent representations, perhaps, in the history of art — was created in the second half of the fourth century B.C.E. All those famous marble Aphrodites — the Capitoline, the Medici, the Esquiline, Aphrodite from Melos, from Cyrenaica, from Syracuse — would never have come into being had it not been for Praxiteles, the 'inventor' of the female nude."

هكذا من الأصل

POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew, unless otherwise stated.

Jerusalem

ASTOUNDING DEED — Based on stories of the kabbalah. By Dani Horowitz and Ya'acov Raz, directed by Ya'acov Raz. (Khan, opposite railway station, tomorrow at 9 p.m.)

FLOWERS FOR A WHITE MOUSE — Science fiction monodrama of a retarded man who becomes a genius after an experimental brain operation. With Habimah actor Alex Peleg. Adapted and translated by Ehud Manor. (Pargod, 94 Bezalel, tomorrow)

A MIDSUMMER NIGHT'S DREAM — Shakespeare's comedy produced by the Habimah Theatre. Directed by Omri Nitzan. (Jerusalem Theatre, Saturday through Thursday)

Tel Aviv

APPOINTMENT BOOK — By Jean Claude Carriere. With Yossi Banai and Gita Munte. (Bat Dor Theatre, 80 Ibn Gvirol, tonight at 9 and 11)

BRECHT ON BRECHT — By Shmuel Atzmon. Excerpts from Brecht's works. (Jaffa, The Third Floor, 13 Yifat, tomorrow at 9 p.m.)

COLD STORAGE — Produced by the Cameri Theatre. (Cameri, 101 Dizengoff, tomorrow through Tuesday)

EMMA SUNE, EL KAHIR — Two stories by J.L. Borges, produced by Story Theatre, and presented by Rachel Shor and Shabtay Kimorty (Little Tzavta, Thursday at 10 p.m.)

THE ENDGAME OF KIRYAT GAT — Based on the story by John Auerbach and directed by Nola Chilton. About a Kiryat Gat drama circle attempting to produce Beckett's "Endgame." (Tzavta, 80 Ibn Gvirol, Thursday at 8.30 p.m.)

THE FALL — Albert Camus' play translated and directed by Niko Nitai. Produced by Ta'atron. (Beit Hoven, tomorrow and Wednesday)

FLOWERS FOR A WHITE MOUSE — (Beit Hoven, tonight at 10).

HOMEWARD BOUND — Yehoshua Sobol's play set in Tel Aviv on November 28, 1947 — the day of the UN decision on the creation of a Jewish state. Produced by the Habimah Theatre. (Habimah's Small Hall, tomorrow at 7 and 9.30 p.m.; Sunday, Monday, Tuesday and Thursday at 8.30p.m.)

IN THE BLOOM OF HER DAYS — S.Y. Agnon's well-known story about a girl's romance with the man who loved her dead mother. Adapted to the stage with taste under the direction of Mihal Govrin. (Jaffa, The Third Floor, tonight at 10; tomorrow at 8.30 p.m.)

NAIM — From a story by A.B. Yehoshua. Directed by Nola Chilton. (Tzavta, tomorrow at 8.30 p.m.)

REVIZOR — by Gogol. Produced by the Cameri Theatre. (Cameri, Wednesday and Thursday)

THE RUBBER MERCHANTS — All about rubber contraceptives. A lot of offensive schoolboy humour interspersed with a bit of good comedy. (Tzavta, Sunday at 8.30 p.m.; Tuesday at 4 and 8.30 p.m.)

WINTER FUNERAL — By Hanoch Levine. (Habimah's Large Hall, tomorrow, Tuesday, Wednesday)

Haifa

APPOINTMENT BOOK — (Haifa Municipal Theatre, 50 Pevzner, Wednesday and Thursday)

METAMORPHOSIS — Kafka's story directed by Steven Barkov. Produced by the Haifa Theatre. (Haifa Theatre, 50 Pevzner, Sunday, Monday and Tuesday at 8.30 p.m.)

TWO FOR THE SEESAW — Romantic comedy by William Gibson. Produced by the Lilah Theatre. (Beitenu, tonight at 9)

Other Towns

THE FALL — (Kfar Hittim, tonight)

FORWARD BETAR — By Ilan Ronnen, about football fans and fanatics. (Yehud, Matness, tomorrow at 9 p.m.; Beersheba, Gilat, Sunday at 8.30p.m. Givat Haim Meuchad, Monday at 9 p.m.; Dorot, Wednesday at 9.15 p.m.; Tiberias, Chen, Thursday)

IN THE BLOOM OF HER DAYS — (Netanya, Ohel Shem, tomorrow at 8.30 p.m.)

PLEASE GOD BY YOU — (Ramat Gan, Ordea, tonight at 9.30; Kiryat Ono, Matness, tomorrow at 9 p.m.)

TWO FOR THE SEESAW — (Dimona, Community Centre, Monday at 8.30 p.m.; Rishon Lezion, Hadar, Tuesday at 8.30 p.m.; Kfar Tabor, Matness, Wednesday at 9.15 p.m., Maskeret Batya, Beit Ha'am, Thursday at 9 p.m.)

ZALMANAIM — By Hillel Mittelpunkt. About a Russian Jewish family just after the revolution. (Beit Shean, Kimaron, Thursday at 9.15 p.m.)

FOR CHILDREN

SADKO — (Russia) Film about a group of children searching for the Bird of Paradise. (Jerusalem, Israel Museum, Thursday at 2.30 p.m.)

KING FERDINAND — By Ephraim Sidon. Lesson in democracy presented in theatrical form. (Afula, Beit Eshkol, Monday at 9 and 10 a.m.)

THE COLOURS THIEF — Moral play by Hillel Mittelpunkt. (Gaderot, today at 9; Mitspe Ramon, tomorrow; Nazareth Illit; Tuesday at 9 and 11 a.m.; Migdal Ha'emek, Wednesday at 1.30 p.m.; Hod Hasharon, Thursday at 9 a.m.)

FLIGHT INTO SPACE — Play with music and movement by the Children and Youth Theatre. (Kfar Tabor, Matness, today at 10; Beersheba, Gilat, Monday at 8.30 and 11 a.m.; Eilat, Eilat Cinema, Tuesday at 9.30 and 11.30 a.m.; Arad, Matness, Wednesday at 9.15 and 11 a.m.)

JULLY KOPIKO — Based on the popular children's book by Tamar Borenstein.

For last minute changes in times of performances, or where times are not available, please contact Box Office.

(Haifa, Shavit, Monday at 4 p.m.; Tel Aviv, Beit Hahayal, Tuesday at 4 p.m.; Ashkelon, Rahel, Wednesday at 4 p.m.)

BRECH BERECH SOUTA — Play by the Children and Youth Theatre, written by Moshe Ben-Shaul. (Givat Haim Meuchad, Beit Sharett, today at 8.45 and 10.45; Hadera, Sunday; Tiberias, Chen Cinema, Monday at 4 p.m.; Haifa, Shavit, Wednesday, Thursday)

WHAT KIDS! — Comedy play about the problems of growing up. For children and their parents and teachers. (Rehovot, Beit Ha'am, Sunday at 10 a.m.; Kfar Saba, Amal, Monday at 9 and 11 a.m.; Gadot, Tuesday; Gan Shmuel, Wednesday at 8 p.m.; Givatayim, Shavit, Thursday at 9.15 a.m.)

THE TREE CLIMBER — By Egyptian playwright Tawfik Elhakim. Translated by Hanna Amit Kochavi; directed by Zippi Pins; music by Yossi Marhaim. (Kiryat Gat, Monday at 10 a.m.; Yamit, Thursday at 9.30 a.m.)

ZIPPI KUNZ — Zippi Shavit presents songs and excerpts from children's plays. (Tel Aviv, Beit Hahayal, Weizmann and Pinkus, Monday at 4 p.m.)

THIS CHILD IS ME — Play by Yehuda Atlas. (Ashkelon, Matness, Monday)

Olivia Newton John and John Travolta star in the nostalgic fifties musical, 'Grease.'

ENTERTAINMENT

Jerusalem

BENNY BOOM — Musical written by Ehud Manor. (Beit Ha'am, 11 Bezalel, tomorrow at 9.15 p.m.)

TAKE THE MONEY AND RUN — Woody Allen's first film. (Jerusalem Theatre, today at 2)

YEHUDIT RAVITZ and YONI RECHTER — (Khan, opposite railway station, Monday at 9 p.m.)

Tel Aviv

BENNY BOOM — (Beit Ariosoroff, 6 Bialinson. Wednesday at 9 p.m.)

THE ESPRESSO GENERATION — With the Hakol Over Habibi group. (Ohel, 6 Bialinson, Sunday and Thursday at 9 p.m.; Beit Hahayal, Weizmann and Pinkus, Tuesday at 9 p.m.)

HAGASHASH HAHIVER — The comedy trio in their show of satirical skits and songs, written by Yossi Banai (Ohel, Monday at 9 p.m.)

HAVA ALBERSTEIN — (Tzavta, tomorrow at 10.30 p.m.)

NURIT GALRON — (Lehavot Habashan, tonight at 9.30)

OLD LOVE SONGS — With Tsilla Dagan. (Jaffa, the The Third Floor, tonight at 11.45)

SHLOMO ARTZI — (Tzavta, tonight at 9.30 and midnight)

SANDRA JOHNSON — (Little Tzavta, Wednesday at 10 p.m.)

30 YEARS OF SONG — Songs, skits, jokes in celebration of Israel's 30th anniversary. Directed by Dani Litai (Bat Dor Theatre, tonight at 9.30 and 11.30; Beit Ariosoroff, tomorrow at 9 p.m.)

Haifa

HAGASHASH HAHIVER — (Shavit, 3 Hasport, tonight at 9.30)

Other Towns

ARIK LAVIE — (Rehovot, Wix, tomorrow at 8.30 p.m.)

BENNY BOOM — Kiryat Bialik, Savyon, tonight at 9.30)

ESPRESSO GENNERATION — (Holon, Rina, tonight at 8.30 and 10.45 p.m.; Avihail, Beit Hagduddim, tomorrow at 9 p.m.; Petah Tikva, Heichal, Wednesday at 9 p.m.)

HAGASHASH HAHIVER — (Carmiel, Carmiel Theatre, Thursday at 9 p.m.)

30 YEARS OF SONG — (Ramle, Neve David, Tuesday at 8 p.m.; Dimona, Community Centre, Wednesday at 8 p.m.; Beeri, Thursday at 8 p.m.)

YEHUDIT RAVITZ and YONI RECHTER — (Holon, Yad Lebanim, tonight at 10)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated

Jerusalem

CONTRASTS — Ilan Gronich, violin; David Chen, viola; Hanoch Greenfeld, piano. Works by Bach and Mozart. (Khan, opposite railway station, Sunday)

ISRAEL BACH SOCIETY — Haya Livni, violin; Eli Freud and Jan Jensen, organ and harpsichord. Works by Bach, Haydn, Mozart, Frescobaldi. (International Evangelical Church, 65 Hanevi'im, tomorrow). Double concert for harpsichord and organ with Eli Freud and Jan Jensen. Works by Bach, Mozart, Couperin, Debussy. (International Evangelical Church, Thursday)

STRUCTURES SONORES LASRY-BASORET — By Jacques and Yvonne Lasry. Concert on pieces in their exhibition. Works by Vivaldi, Bach, Lasry; "Impregraphics." (Israel Museum, tomorrow)

GIORA FRIDMAN — Clarinet. Jewish Soul Music. (Khan. Thursday at 9 p.m.)

Tel Aviv

ISRAEL CHAMBER ORCHESTRA — Subscription concert No. 2 Rudolf Barshai, conductor; Malcolm Frager, piano. Works by Handel, Schumann, Bach-Webern, Prokofiev-Barshai, Mendelssohn. (Tel Aviv Museum, Series 1: Sunday; Series 2: Monday)

ISRAEL PHILHARMONIC ORCHESTRA — Subscription concert No. 8. Emil Tchakarov, conductor; Daniel Benyamini, viola. Brahms: Variations on a theme by Haydn; Hindemith: Der Schwanendreher, Shostakovich: Symphony No. 8. (Mann Auditorium, Series 7: tomorrow;)

ORGAN RECITAL — Valery Malsky plays works by Bach. (Jaffa, Immanuel Church, Beer Hoffman, cnr. 19 Eilat, tomorrow)

11:11 SERIES — Holon Chamber Orchestra. Shalom Ronli-Riklis, conductor, Uzi Wiesel, cello. Works by Schubert (Tzavta, 80 Ibn Gvirol, tomorrow at 11:11 a.m.)

THE CAMERAN SINGERS — Conducted by Avner Itai, (Tzavta, Monday at 8.30 p.m.)

Haifa

ISRAEL PHILHARMONIC ORCHESTRA — Details as for Tel Aviv. (Auditorium, Sunday through Wednesday)

Other Towns

ISRAEL CHAMBER ORCHESTRA — Details as for Tel Aviv. (Kfar Sava, Heichal Hatarbut, tomorrow)

BEERSHEBA ORCHESTRA — Subscription concert No.3 Shmuel Friedman, conductor; Emmanuel Gruber, cello; Meir Weisser, French Horn; Uri Zur, bassoon. Works by Haydn, Boccherini, Zur, Hindemith. (Beersheba, Conservatory, tomorrow through Tuesday and Thursday)

DANCE

INBAL DANCE THEATRE — Yemenite Wedding (Sara Levi Tanai); Shabbat Peace (Tanai); And the Sea is not Full (Ochra Elkayam-Ronen); Song of Deborah (Tanai). (Kiryat Bialik, Savyon, Wednesday at 8.30 p.m.)

OPERA

THE ISRAEL NATIONAL OPERA. Founder and producer: Edis de Philippo. Stage Director: Alexandru Szimberger (guest artist from Rumania). Conductors: G. Singer, A. Tarski, A. Levanon

SYLVA — by Kalman. Cast: Terry Gabor, Esther Baumwel, Miriam Laron, Walter Plante, Arie Ben-David, M. Ben-Shachar, F. Peer, G. Sharon, Joy Elizabeth Sherts, Dora Toledano. (Tel Aviv, tomorrow and Sunday)

CAVALLERIA RUSTICANA — by Mascagni; **PAGLIACCI** — by Leoncavallo. Cast: David Ohanesian, Thomas Serpico, Walter Plante, Esther Baumwel, Viorica Pop, Umberto Scalavino, Caterina Minigossi, Toshiaki Kunii, Mordechai Ben-Shachar, Joy Elizabeth Sherts, Florian Cerny, Dora Toledano, Elizabeth Brahm, Glora Sharon, Isaac Kruger. (Tel Aviv, Tuesday)

MIGNON — by Thomas. Cast: Miriam Laron, Esther Baumwel, Plante, Scalavino, Kunii, Dora Toledano (Tel Aviv, Thursday)

Jerusalem Cinemas

Commencing Saturday, November 25, 1978

ARNON
MAYTIME
★ JEANNETTE McDONALD
★ NELSON EDDY
4, 7, 9

CINEMA 1
in Jerusalem Cinema
In Kiryat Hayovel
— Buses 18, 19, 20, 24
Tel. 415061 • Hall is heated
Fri 24 11 at 2.30 p.m
Sat 25 11 at 6.45, 9.15
STAR WARS
with: Alec Guiness
Sun 26 11 at 7.00, 9.15
FACE TO FACE
with: Liv Ullmann
Mon 27.11 at 7.00, 9.15
FEDERICO FELLINI — ROMA
Tues. 28 11 at 7.00, 9.15
AVANTI
with: Jack Lemmon, Juliet Mills
Wed. 29.11 at 7, 9.15
THE GREAT GATSBY
with: Robert Redford, Mia Farrow
Thur. 30.11 at 7, 9.15
KING OF HEARTS
with: Alan Bates
Fri. 2.12 at 2.30
MARX BROTHERS AT THE CIRCUS

EDEN
4th week

THE WILD GEESE
★ RICHARD BURTON
★ ROGER MOORE
6.45, 9

EDISON
3rd week
GREASE
★ JOHN TRAVOLTA
★ OLIVIA NEWTON-JOHN
4, 6.30, 9

HABIRAH
4, 6.45, 9
MAN WITH THE GOLDEN ARM
★ ROGER MOORE

KFIR
3rd week
PRETTY BABY
4, 6.45, 9

MITCHELL
2nd week
COMA
★ GENEVIEVE BUJOLD
7, 9
Wednesday also at 4

ORGIL
THE BISHOP'S BEDROOM
★ YUGO TOGNAZI
★ ARNELLA MULTI

ORION Tel. 228914
9th week
THE SWARM
★ MICHAEL CAINE
★ KATHARINE ROSS
★ RICHARD WIDMARK
Adults only
4, 7, 9

ORNA Tel. 224733
Film of excitement and daring
THE MAN ON THE ROOF
Adults only
4, 7, 9

RON
4th week
DRIVER
★ RYAN O'NEAL
★ BRUCE DERN
★ ISABELLE ADJANI
4, 7, 9

SEMADAR
14th week
COMING HOME
7, 9.15

SMALL AUDITORIUM BINYENEI HA'OOMA
From Friday at 2
Weekdays 6.45, 9.15
SOLDIER BLUE
★ CANDICE BERGEN
★ PETER STRAUSS
★ DONALD PLEASANCE

Tel Aviv Cinemas

Commencing Saturday, November 25, 1978

ALLENBY
2nd week
The world watched...

THE GREEK TYCOON
★ ANTHONY QUINN
★ JACQUELINE BISSET
4.30, 7.15, 9.30

BEN-YEHUDA
17th week
Tonight 10, 12.15
Saturday 7.15, 9.30
Weekdays: 4.30, 7.15, 9.30h
★ JANE FONDA
★ JON VOIGHT
★ BRUCE DERN

COMING HOME

DRIVE-IN
Cinema presents
Starting Saturday 5.30, 7.30
Walt Disney's
Herbie goes to Monte Carlo
Tonight at 10, 12.30
Saturday, weekdays 9.45
POSEIDON ADVENTURE
★ GENE HACKMAN

ESTHER Tel. 225610
11th week
DRIVER
★ RYAN O'NEAL
★ BRUCE DERN
★ ISABELLE ADJANI

CHEN
2nd week

GREASE
★ JOHN TRAVOLTA
★ OLIVIA NEWTON-JOHN
From Saturday 4.30, 7.15, 9.30

CINEMA ONE
Israel premiere
HUSBAND ITALIAN STYLE
Tonight 10,12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA TWO
17th week
Tonight 10, 12
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
PRETTY BABY
Adults only

DEKEL
2nd week
Neil Simon's
THE CHEAP DETECTIVE
★ PETER FALK

7.15, 9.30

GAT
THE ONE AND ONLY
★ HENRY WINKLER
4.30, 7.15, 9.30

GORDON
3rd week
LEOPARD IN THE SNOW
★ KIER DULLEA
★ SUSAN PENHAUGON
★ KENNETH MORE
4.30, 7.15, 9.30

HOD
Tonight at 10
Weekdays 4.30, 7.15, 9.30
LES VALSEUSES

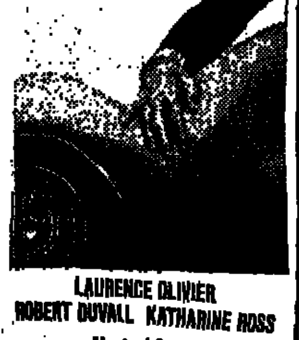
PEER Tel. 448795
20th week
AN UNMARRIED WOMAN
★ JILL CLAYBURGH
★ ALAN BATES
4.30, 7.15, 9.30

LIMOR
3rd week
4.30, 7.15, 9.30
Roger Vadim's
La Jeune Fille Assassinee

4.30, 7.15, 9.30

MAXIM
5th week
Tonight at 12
Weekdays 4.30, 7.15, 9.30
A Touching Love Story

★ ISABELLE ADJANI
★ JACQUES DUTRONC
★ LEA MASSARI
★ SERGE REGGIANI
I NEVER PROMISED YOU MARRIAGE
(Violette et Francois)

MOGRABI Tel. 298851
7th week
4.30, 7, 9.30
The Harold Robbins' people.
What you dream... *they do!*
HAROLD ROBBINS'
The Betsy

LAURENCE OLIVIER ROBERT DUVALL KATHARINE ROSS
United Artists

RAMAT AVIV
LEMON POPSICLE
Tonight 10, 12
Saturday, weekdays 7.15, 9.30

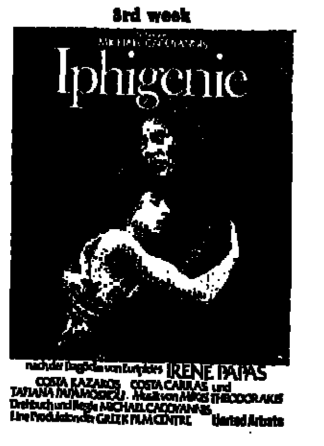
ROYAL Tel. 55951
PLEASURES OF SIONA
10, 12, 2, 4, 7.30, 9.30

OPHIR
Israel premiere
Donna Summer and The Commodores
in

Starting Saturday 4.30, 7.15, 9.30

ORLY
2nd week
The year 1963
Fredrique 15 years old
Anne 13...
DIABOLO MENTHE

by a young director
★ DIANE KURYS
4.30, 7.15, 9.30

PARIS
3rd week


From Friday
10, 12, 2, 4, 7.15, 9.30

STUDIO Tel. 295187
13th week
The Goodbye Girl
★ RICHARD DREYFUSS
★ MARSHA MASON

TCHELET
12th and last week
The Last Remake of Beau Geste
★ MARTY FELDMAN
★ ANN MARGRET
★ PETER USTINOV
★ MICHAEL YORK
4.30, 7.15, 9.30

Cinema SHAHAF
8th week
Tonight 8.45, 11.30
Saturday, Weekdays 6.30, 9.15
AGATHA CHRISTIE'S
DEATH ON THE NILE

PETER USTINOV, JANE BIRKIN, LOIS CHILES, BETTE DAVIS, MIA FARROW, JON FINCH, OLIVIA HUSSEY, I.S. JOHAR, GEORGE KENNEDY, ANGELA LANSBURY, SIMON MacCORKINDALE, DAVID NIVEN, MAGGIE SMITH, JACK WARDEN
Directed by JOHN GUILLERMIN EMI
Stillor film

TEL AVIV Tel. 281181
4th week
More than a movie — an adventure you'll never forget
DAMNATION ALLEY
4.30, 7.15, 9.30

TEL AVIV MUSEUM
9th week
THE LACE MAKER
4.30, 7.15, 9.30

ZAFON
Israel premiere
Akira Kurosawa's
DERSU UZALA
Academy Award winner for best foreign film

"Dersu Uzala is a masterpiece, beautiful to look at, faultlessly executed."
Starting Saturday 4, 6.15, 9.30

Haifa Cinemas

Commencing Saturday November 25, 1978

AMPHITHEATRE
Greatest stunts by the greatest stuntman alive
HOOPER
★ BURT REYNOLDS

ARMON
2nd week
★ JOHN TRAVOLTA
★ OLIVIA NEWTON-JOHN
in the film everybody is talking about
GREASE
No complementary tickets
Performances due to length
Saturday 6.45, 9.15
Weekdays 4, 6.30, 9.15

ATZMON
7th week
★ RICHARD DREYFUSS (Oscar 1978)
★ MARSHA MASON
In a touching story
THE GOODBYE GIRL
4, 6.45, 9

CHEN
7th week
★ BIBI ANDERSSON
★ KATHLEEN QUINLAN
In a superb performance
I NEVER PROMISED YOU A ROSE GARDEN
4, 6.45, 9

GALOR
From Friday at 10, 2, 7
A PIECE OF THE ACTION
★ SIDNEY POITIER
12, 4, 9
SUNDAY IN THE COUNTRY
★ ERNEST BORGNINE

MIRON
6 nonstop perfs. from Friday
Great sexy hit
MAID IN SWEDEN
Technicolor
Adults only

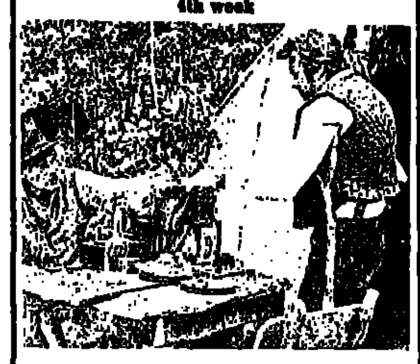
MORIAH
6th week
A Touch of Class
★ GEORGE SEGAL
★ GLENDA JACKSON
6.45, 9

ORAH
★ CLAUDE BERRY
★ NATHALIE DELON
in
Le Sex Shop
Adults only
4, 6.45, 9

ORLY
9th week
★ WALTER MATTHAU
★ GLENDA JACKSON
★ ART CARNEY
★ RICHARD BENJAMIN
in a funny love story
HOUSE CALLS

ORION
2nd week
New, action-filled spy thriller
PEPPER AGENT 00X
Adults only
6 nonstop perfs. from Friday

PEER
The world watched . . .
★ ANTHONY QUINN
★ JACQUELINE BISSET
in
THE GREEK TYCOON
4, 6.45, 9

ORDAN
4th week

★ LEE MARVIN
★ CLINT EASTWOOD
★ JEAN SEBERG
in
PAINT YOUR WAGON
Saturday 6.30, 9
Weekdays 4, 6.30, 9

RON
5th week
Menahem Golan's
THE URANIUM CONSPIRACY
★ ASSI DAYAN
4, 6.45, 9

SHAVIT
Mel Brooks' outstanding film
HIGH ANXIETY
6.45, 9

ORDEA
THE SWARM
4, 7.15, 9.30

RAMA
2nd week
WEST SIDE STORY
Saturday and weekdays 6, 9

RAMAT GAN
2nd week
More than a movie — an adventure you'll never forget
DAMNATION ALLEY
7.15, 9.30

Ramat Gan Cinemas

Commencing Saturday, November 25, 1978

ARMON
2nd week
GREASE
★ JOHN TRAVOLTA
★ OLIVIA NEWTON-JOHN
4, 7, 9.30

HADAR Tel. 723322
2nd week
DIABOLO MENTHE
★ DIANE KURYS
4, 7.15, 9.30

LILY
7th week
JULIA
★ JANE FONDA
★ VANESSA REDGRAVE

OASIS
2nd week
HOUSE CALLS
★ WALTER MATTHAU
★ GLENDA JACKSON
★ ART CARNEY
4, 7.15, 9.30

Herzliya Cinemas

DAVID
CRIA CUERVOS
★ GERALDINE CHAPLIN
7, 9.15

TIFFERET HERZLIYA
SPIDERMAN
7.15, 9.15

Holon Cinemas

MIGDAL
MIDNIGHT COWBOY
7.15, 9.30

Petah Tikva Cinemas

SHALOM
LE SAUVAGE
★ YVES MONTAND
Saturday 7.15 9.30
Weekdays 3.30, 7.15, 9.15

Netanya Cinemas

ESTHER
3rd week
I NEVER PROMISED YOU A ROSE GARDEN
7, 9.15

IN BRIEFS

AVANTI — *Amusing,* sweet-sour comedy about an American businessman discovering the truth about dear old Dad and a buxom young Englishwoman finding out she can attract—even if overweight. Written and directed by Billy Wilder with top-notch performances from Jack Lemmon and Juliet Mills. Arouses continuous chuckles.

THE BETSY — The history of three generations of a Detroit motorcar manufacturing family, *adapted from* Harold Robbins novel. The theme of incest joins Robbins' three faithful ogres: ambition, greed, and lust in a film that lacks all subtlety, charm, and originality, in spite of excellent performances by Laurence Olivier, Robert Duvall, and Jane Alexander.

A CHACUN SON ENFER — An excellent portrayal of the personal hells that members of a family experience after the kidnapping of a child. Annie Girardot plays the mother of the child with compassion and understanding. As the story unfolds the audience becomes involved, along with the family, in the terrible consequences of the kidnapping. Suspense and integrity are maintained throughout the film. A very real and well done drama by director Andre Cayatte.

THE CHEAP DETECTIVE — Possibly the ultimate parody on Bogard films. Written by Neil Simon and starring Peter Falk this film presents a continuous series of very funny clichés, double entendres and spoofs. Bogart fans will love it, Trivia Freaks will thrive on it and everybody will laugh at it.

COMA — Suspense drama in the Hitchcock tradition starring Genevieve Bujold, Michael Douglas, Richard Widmark and Elizabeth Ashley.

COMING HOME — Sally Hyde, a Marine Officer's wife, volunteers to work in a hospital for war wounded, during her husband's term in Vietnam. Among the paraplegic victims is an old school chum Luke Martin. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Luke's love for her. A rich and moving film which, without battle scenes or politics, condemns war and *questions the meaning of manhood.* Magnificent performances from Jon Voight and Jane Fonda. Exceptionally fine. Not to be missed.

DEATH ON THE NILE — Beautiful, but spoiled heiress Linnet Ridgeway is *murdered* on her honeymoon abroad "The Karnak," a luxury liner sailing down the Nile. Whodunnit? Was it her once close girlfriend, Jackie, whose fiance she stole? Her greedy Uncle Andrew? The writer she was suing for libel? The Marxist who considered her a leech on society? The maid, perhaps? Agatha Christie's thriller has been adapted to the screen with a large measure of success due to a bevy of film stars whose mulitde talents help to nurse along the story whenever it begins to lag.

DERSU UZALA — A masterpiece of the cinema. A poetic epoch of the meeting of two men in the wilderness of Siberia. The first is an explorer, the second a Mongolian hunter. The film deals with their adventures and the love and friendship that develops between them. Director Akira Kurosawa presents a magnificent tale of love, morality and human integrity. Superb and magnificent scenery and acting.

James Franciscus, Jacqueline Bisset, Anthony Quinn in 'The Greek Tycoon.'

DRIVER — Ryan O'Neal as a talented get-away driver and Bruce Dern as The Detective *dedicated to catching him give us an* hour and a half of fantastic chase and stunt scenes. Though the cops and robbers, and the boy and girl scenes are unspectacular, the chase and stunts are extraordinary.

FACE TO FACE — Ingmar Bergman's excellent psychological study of a woman (Liv Ullman) who works in a mental asylum and who, by excessive introspection, loses her grip on reality.

THE GOODBYE GIRL — Sparks fly when struggling actor Elliot Garfield and twice-jilted Paula MacFadden and her precocious daughter Lucy are forced to room together in New York City. What begins as a most unpromising, odd-couple romance ends happily ever after. Richard Dreyfuss and Marcia Mason set new standards of silver screen magic in Neil Simon's funny, touching and memorable story.

GREASE — Musical recreating the rock'n roll era of the '50s. Stars John Travolta and Olivia Newton-John.

THE GREAT GATSBY — F. Scott *Fitzgerald's classic novel of the Jazz Age* gets faithful-to-the-original treatment from scriptwriter Frances Ford Coppola with very opulent but slow treatment from director Jack Clayton. The amorphous Jay Gatsby is given a certain weight by Robert Redford, but while Mia Farrow looks lovely as high spirited Daisy, her characterization is weak and lacks conviction.

THE GREEK TYCOON — The story of an ill-*fated U.S. senator who becomes President* and is assassinated; his charming and beautiful wife and a multimillionaire shipping tycoon. Stars Anthony Quinn, Jacqueline Bisset and James Franciscus.

THE HERITAGE — Describes the destruction of a wealthy 19th century Roman family by an ambitious and beautiful woman of petit bourgeois origins. An almost flawless and superbly controlled drama of passion and intrigue. Highly commendable performances by Dominique Sanda and Anthony Quinn.

HIGH ANXIETY — Ingenius and very funny comedy-wrapped-up-in-suspense about a Harvard professor who takes over directorship *of the Psycho-Neurotic Institute* for the Very, Very Nervous, and finds his own staff far sicker than his patients. A worthy tribute to Hitchcock's genius with visual references to "Vertigo," "Psycho" and "The Birds." Mel Brooks is the anti-hero.

HOOPER — Burt Reynolds appears as the best and highest paid stunt man in Hollywood. This is a film *about* stunt men and about making films. Some fine stunts, in*cluding some that actually were world* records. The film must have been fun to make and is certainly fun to watch.

HOUSE CALLS — Delightful, sophisticated comedy about a widowed surgeon (Walter Matthau) who falls in love with an English divorcee, Glenda Jackson.

I NEVER PROMISED YOU A ROSE GARDEN — Schizophrenic teenager Deborah Blake is locked in a self-created world of flamboyant gods. She is unable to bear reality. Placed in a mental institution she comes under the care of a sympathetic psychiatrist and together they fight to regain her sanity. Admirable but oversimplified rendering of Joanne Greenberg's bestselling novel. Superb performance from Kathleen Quinlan.

KING OF HEARTS — Comedy set in World War I background. About a Scottish soldier who tries to save a small French town from destruction by the Germans and unwittingly becomes king for a day, ruling the harmless inmates of the town's asylum.

THE LAST REMAKE OF BEAU GESTE — Marty Feldman directs and stars in this absolutely zany comedy of identical twins (Feldman and Michael York) who look nothing alike. The twins go off to the Foreign Legion and manage to make a parody of family life, honour, good taste and just about anything else that comes their way. Peter Ustinov plays a sergeant with interchangeable peg-legs; Trevor Howard plays the patriarch of the family and manages to be "alive and dying uncomfortably" throughout the film. Hilarious!

THE LACEMAKER — An excellent portrait of a young French girl (Isabelle Huppert) who discovers herself, love and disillusionment. A very well done film by Claude Goretta that maintains a high level of integrity and *provides a too-too real slice of life.*

LEMON POPSICLE — Israeli film set in the late 50s about 3 daredevil school boys and their sexual escapades. A cast of good young actors turn in natural and touching performances. Amusing and well made but unnecessary and sometimes ugly emphasis on sex. Over 16 only.

LEOPARD IN THE SNOW — a stale, unimaginative and heavy-handed love story between two grownup runaways, Helen, the 23-year-old daughter of an upperclass Englishman, and Dominic, a former world-class American racing driver, tormented by the death of his brother.

THE MAN WITH THE GOLDEN GUN — Yet another 007 escapade. Stunts, action and girls galore, with Roger Moore as Mr. Bond and Christopher Lee as Scaramanga.

MAYTIME — (1073) Jeanette MacDonald and Nelson Eddy as singers who fall in love. Also stars John Barrymore, Herman Bing many more old favourites.

PAINT YOUR WAGON — *Musical comedy* western in which Lee Marvin sings "Wandering Star." Also with Jean Seeberg and Clint Eastwood.

A PIECE OF THE ACTION — Well-made action thriller with Sidney Poitier and Bill Cosby turning in sympathetic performances as two sophisticated crooks. Threatened by anonymous phone calls they're blackmailed into serving time at a Community Centre for *delinquent* kids. Good pace and a human touch. Adults only.

THE POSEIDON ADVENTURE — Thrilling disaster movie about a passenger ship overturned on the high seas by a tidal wave. Star-*studded cast includes Gene Hackman and* Shelley Winters.

PRETTY BABY — Set in the red-light district of New Orleans in 1917. Brooke Shields plays Violet, a provocative, sensual 12-year-old aspiring to be a whore like her mother. Lacks drama and depth.

THE SEX SHOP — Amusing spoof about the results of the sexual revolution. Who does *what to whom and how often seems* more important than either the moral or social ramifications of what they are doing. Claude Berri directs and stars as the owner, participant in a new Sex Shop and Juliette Berthold plays his patient and enduring wife.

STAR WARS — A tale of inter-galactic civil war between the dark rulers of the new Empire and the rebels of the creative Force. A dazzling adventure story of the purest kind, it lacks every scrap of logic, bursts with high-spirits, is totally dependent on the turns of good fortune and is aimed at the child in us all. Superb special effects at all levels but mediocre characterisations and dialogue — with exceptions. The robots steal the show.

A TOUCH OF CLASS — Excellent comedy about an illicit affair between a married man and a divorcee. Stars George Segal and Glenda Jackson.

AN UNMARRIED WOMAN — A serious and compassionate look at divorce as it affects everyone concerned but mainly from the woman's point of view. Against a background of art and the fashionable side of New York, *Erica optimistically finds herself* and new horizons. Good performances.

THE URANIUM CONSPIRACY — Menahem Golan's version of the dramatic and true disappearance of a cargo of uranium — hijacked at sea by the Mossad. Mixture of comedy and suspense, largely filmed in Europe. Dubbed in English.

THE WILD GEESE — Based on the novel by *Daniel Carrey, about a mercenary* expedition to rescue the deposed president of a fictitious African state. Star-studded cast but film has several flaws.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

هكذا من الأصل

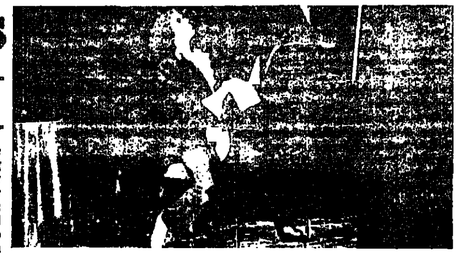
Speechless in Rennes

THEATRE/Mendel Kohansky

RENNES, the ancient capital of Brittany, is an unlikely place for *an international festival of off-beat theatre.* The town is frankly on the dull side; the sidewalks empty out at about 7 p.m. as the hardworking citizens of Rennes go home to enjoy *la bonne cuisine bourgeoise,* and the streets stay empty until next morning.

The founder of the world's only Festival of Cafe Theatres is a rather off-beat citizen of Rennes, the black-bearded, Syrian-born Cherif Khaznadar. He is a familiar figure at international theatrical gatherings, where he attracts attention with his striking good looks and immensely dignified bearing. Khaznadar runs the town's *Maison de la Culture,* a modern, glass-enclosed building which stands out in sharp contrast to the surrounding 18th and 19th century rows of buildings. At night, the brightly-lit building enlivens the surrounding empty vastness.

Last week I spent two days at that oasis of theatre, music, cinema, art and intelligent conversation, with several hundred local people, mostly very young, and visitors from places as far as Peru and as close as Paris. It was a visit filled with a variety of performances in various parts of the large, complex building, and with multi-lingual discussions late into the night.



'Divertimento' performed by The Greta Chute Libre.

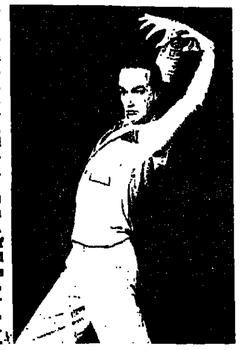
The annual festival is officially sponsored by FICTEM, the acronym of *Theatre de Cafe et Theatre en Marche,* the latter part meaning "onward theatre" in the enthusiastic interpretation of Cherif Khaznadar, FICTEM's originator.

I DID NOT, however, find there much that was onward or innovative. Also some of it was very distant from cafe theatre, such as the Portuguese *Comuna* with its large cast, and a French group calling itself *Greta Chute Libre* with its fantastic array of props and electronic gimmickry.

But in general the festival was a good showcase for theatre accomplished with the most modest of means, or no means other than the person of the performer — unconventional theatre which can reach the largest number of people.

I saw the Peruvian mime Cliclayo, a small, beautifully built man who has learned a great deal from Marcel Marceau and has added something unmistakably Indian. He performed in a bus. Outside, the bus was brightly decorated with inscriptions and paintings advertising various shows. Inside were about 40 seats, and a tiny space for a performer. A mime does not need much except an audience. Another mime, France's Yves Riou, performed on a small platform in the subterranean cafe of the Maison de la Culture.

One lesson I learned on this short visit to France is how much alive is the ancient art of mime. On the huge space in front of the Maison Pompidou (called Beauburg by the natives), Paris's new and controversial museum, dozens of them performed, individually or in small groups, collecting coins from the viewers.



Yves Riou: French mime.

The Greta Chute Libre performed *Divertimento,* a fantastically elaborate almost-mime show in which a wild piano virtuoso, dressed and equipped in the traditional concert hall manner and bearing the name of Heinrich von Trouble, shared the stage with an equally mad saxophone player named Paolo Paolino Lapolno Point, and a drummer of uncertain sex called Phunky Punky Phuck. The three indulged in the craziest shenanigans involving a great deal of breaking furniture and destroying good food. Some of it was very funny, some of it just crazy. It had the audience so in stitches that the ending came as a relief.

BY FAR the most important show I saw in Rennes was Brecht's *The Mother,* performed by the Portuguese Comuna Theatre. The play, based on the novel by Maxim Gorky, is the nearest Brecht ever came to writing a pure "agit-prop" piece. It is the story of an ignorant working-class woman's development into a full-fledged revolutionary, written as a primer of revolution. The woman at first objects to her son's revolutionary activities out of fear for his life, but is gradually drawn into those activities. She learns to read and write so that she can spread the word of revolution, and after her son is killed, we see her at the end marching with other workers into the decisive fight.

The play is not as bad as this sounds, though it is not a good one. The Portuguese company performed it with a touching sincerity and almost puritanical simplicity, with hauntingly beautiful songs punctuating the action. The songs were specially written for the play (the original music was by Brecht's regular collaborator Hanns Eisler). A recording of those songs sold briskly in the lobby after the show.

The show ended on a high note with the cast chanting *"Revolta!"* and several of the actors walking around the aisles making fiery revolutionary speeches. It was all very well received by the relaxed, prosperous looking audience of Rennes citizens — none of whom, however, was ready to jump off his seat and go out into the street to start a revolution.

Taken out of its locale, the poor farms and factories of strife-torn Portugal where Comuna usually performs, and transferred to the opulent surroundings of the *Maison de la Culture, The Mother* became an amusing little spectacle, a bit of exotic entertainment.□

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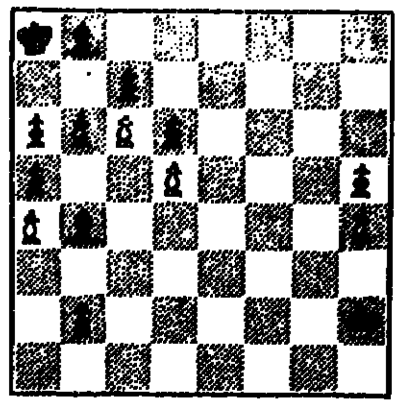
1962



Kh2; Bb4; Pa4, b6, c6, d5, h4. (7)
Ka8; Bb8; Pa5, a6, h2, c7, d6, h5. (8)

White to play and draw

SOLUTIONS. Problem No. 2387 (bent). 1.Nd1 (1 Bh5? Kc4; 1 Na5? Ka4) 1.-Ke3 2.Ne4 (2 Nd1? Kh2) 2. — Kd4 3.Bf2 (3 Nc5, g5? Nf4) 3. — Ke5 (3. — Kd3 4 Ng3!) 4.Nc5 Nf4+Nf6 5.Nd1+Nd3x.

BRILLIANCY PRIZE

The following game, from the 1978 Biel festival, was awarded first prize for brilliancy.

TABOR — DIETRICH

1 e4 d6 2.d4 Nf6 3 Nc3 g6 4 Bg5 h6 5 Bf4 Bg7 6.Qd2 g5 7 Bg3 Nh5 8.Bc4 Nc6 9.Nge2 0-0 10 f3 Ng3 11.hg Na5 12 Qd3 c5 13.0-0-0 cd 14 Nd4 Nc4 15.Qc4 Qa5 16.Nd5 e6 17.Ne7 Kh7 18.f4 Rc8 19.Ndf5! d5 (19 — ef 20.Qf7 Re7 21.Rh6 Kh6 22.Rh1x) 20.Nh6! Re7 (20. — dc 21.Nhf5 Bh6 22 Rh8x, or 20. — Bh6 21.Rh6 Kh6 22 Rh1 Kg7 23.Qd4 Kf8 24.Ng6 fg 25.Qf6 Kg8 26.Rh8x) 21.Nf5 Kg8 22 Ne7 Kf8 23.ed Ke7 24.d6 Ke8 (24. — Kd8 25.Rh7 Bf8 26.Rh8 Ke8 27.Qc8! Rc8 28.d7 Kd8 29.Rf8, and wins). 25.Rh5! Bf6? (relatively better was 25. — e5 26 Rg5 Be6 27.d7 Ke7 28.Qd3! with the threat Qd6). 26. Qd3! Bd7 27.Qh7 Kf8 28.Rg5! Black resigns.

GAMES FROM THE OLYMPIAD

H. DIES DEL CORRAL (Spain) — **L. PORTISCH** (Hungary)

1.c4 e6 2.d4 d5 3.Nc3 Bb4 4.e5 c5 5.a3 Bc3 6.bc Qc7 7.Qg4 f5 8.Qg3 cd 9.cd Ne7 10.Bd2 0-0 11.Bd3 b6 12.Ne2 Ba6 13.Bb4 Bd3 14.cd Nbc6 15 Bd6 Qd7 16.0-0 Rfc8 17.h4 Rg6? (correct was 17. — Kh8 18.h5 Ng8) 18.h5 Nh8 19.f4 g6 20.Nf4! Nd4 21 Ra2 Qb7 22 a4 Rc6 23 Qe3 Nc2? 24 Rc2! Rc2 25 Nc6 Nf7 26 Nd4 Ra2 27 Nf5! Nd6 28 ed! gf 29 Qg5 Kf8 30 Re1 Qf7 31 Re7. Black resigns (31. — Qg6 32 Qg6 hg 33 h7).

A. MILES (England) — **B. SPASSKY** (USSR)

1 d4 Nf6 2 Nf3 b6 3.c4 e6 4.Bf4 Bb7 5.e3 Be7 6 h3 0-0 7 Nc3 d5 8 cd ed 9.Bd3 c5 10.0-0 Nc6 11 Ne5 a6 12.Qf3 Re8 13.Rad1 cd 14 Nc6 Bc6 15 ed b5 16 a3 Ne4 17 Bb1 Qb6 18 Rfe1 Nc3 19 Qc3 b4 20 Qg3 ba 21.ba Ba4 22 Rc1 Qb2? 23.Bh7! Kh7 24.Re7 Re7 25.Qh4 Kg8 26.Qe7 Qd4 27.Be5 Qb6 28. Qg5 Qh6 29.Qh6 gh 30.Rc3 Kf8 31.Rc5 Rd8 32.Bf6 Rd6 33.Rc8 Be8 34.Bd4 Re6 35.Rd8 Kg8 36.Rd5 Re1 37.Kh2 Rd1 38.Rd8 Kh7 39.g3 Rd3 40.f4 a5 41. f5! Black resigns.

LIN VAN CHEH (China) — **H. DONNER** (Holland)

1.e4 d6 2.d4 Nf6 3.Nc3 g6 4.Be2 Bg7 5.g4 h6 6 h3 c5 7.d5 0-0 8.h4 e6 9.g5 hg 10.hg Ne8 11.Qd3 ed 12.Nd5 Nc6 13.Qg3 Be6 14.Qh4 f5 15.Qh7 Kf7 16.Qg6!! Kg6 (16. — Kg8 17.Bc4!) 17.Bh5 Kh7 18.Bf7 Bh6 19.g6 Kg7 20.Rh6. Black resigns.

EUROPEAN TEAM CHAMPIONSHIP

R. DJINDJIHASHVILI (Israel) — **J. TIMANN** (Holland)

1.c4 Nf6 2.Nc3 e6 3.Nf3 Nc6 4.d3 d5 5.cd Nd5 6 e4 Nf6 7 h3 Be7 8 Be3 0-0 9 Be2 b6 10 0-0 Bb7 11 Rc1 Nd7 12.Nd5 Bd6 13.a3 Ne7 14 Nc3 c5 15 Nb5 Bb8 16.b4 cb 17.ab Nc6 18 Qh3 Qe7 19 Rb1 a6 20.Nc3 Qd6 21.b5! Nd4 22 Bd4 ed 23.ba! dc 24.ab Ra3 25 Qc4 Nc5 26 e5' Qe5 27.d4 Qc4 28.Bc4 c2 29.Rb6 Rc8 30 Rc1 Rc4 31.dc Bd8 32.Rc6? (misses the winning chances. Correct was 32.Kh2! Rd1 33 Rd6! or 32. — g6 33.Rc6! and wins). 32. — Rd1 33.Kh2 h6! 34.Rc8 Kh7 35. Rc2 Rc2 36 Rb3 Rb1 (35. — Rc5? 37. Rc8). 37.Nd2 Rd2 38.c6 Rc2 39.Rc8 Kg6 40.Kg3 Rb3 41.f3 Kf5 42.h8Q Rb8 43.Rb8 Rc6 44.Rb7 Ke6 45.Kg4 Ke5. Draw.

THE ROYAL JOURNEY

White — Kg1; Qe7; Re2; Nd6; Pa2, b2, c3, f5, g2, h3. (10). Black — Kg8; Qd5; Rf8; Bc8; Pa7, b6, c4, f6, g7, h6. (10).

1.Kh2! b5 2.Kg3 a5 3.Kh4 g5 4.Re3! Qg2 5.Rg3 Qf2 6.fg Qf4 7.Rg4 Qf2 8.Kh5. Black resigns. (Teichman — consultants, Glasgow, 1902).

ENDGAME FINESSE

White — Kg1; Bf6; Pa6, b5, g3, h2. (6). Black — Kc7; Nf5; Pa7, e4, h5. (5).

1.Bd8! Kb8 2.b6 ab 3.Bb6 Nh6 4.h3 Ka8 5.Kf2 Nf5 6.Bc5 Kb8 7.g4 hg 8.hg Nh6 9.g5 Nf5 10.g6 Ka8 11.Kg1! Kb8 12.Kh2 e3 13.Kg1 Ka8 14. Be3 Kb8 15.Bc5 Ka8 16.Kh2. Black resigns. (Korzubov — Dobkin, USSR, 1978).

THE TOP TEN

The following game was among the top ten selected by the Chess Informator (Vol.24). It was played in the 1977 Tallin tournament.

D. BRONSTEIN — W. UHLMANN

1.e4 e6 2.d4 d5 3.Nc3 Bb4 4.e5 Ne7 5.a3 Bc3 6.bc c5 7.Qg4 Qc7 8.Qg7 Rg8 9.Qh7 cd 10.Ne2 Nbc6 11.f4 Bd7 12.Qd3 dc 13.h4!? 0-0-0 14.h5 Nf5 15.h6 Rg6 16.h7 Rh8 17.Rh3 d4! 18.Rb1 Be8! 19.Qf3 Qd5! 20.g4 Nh4! 21.Qh1 Rg4 22.Ng3 Rh7 23.Ne4 Ne5!! 24.fe Bc6! 25.Bd3 Kc7 26.Kf2 Rh5! 27.Rf3 Qg8! 28.Bf4 Nf3 29.Qh5 Rf4 30.Qh6 Ng5. White resigns

THE BRILLIANT TOUCH

White — Kg1; Qd1; Ra1, Re1, Bf1, Bf4; Ne6, Nh2; Pa2, b2, f2. (11). Black — Kh8; Qh5; Ra8, Rg8; Bd4; Nc6, Nh6; Pa7, b7, d5, g4 (11). Black to play.

1. — g3! 2.Bg3 Rg3 3.Bg2 Rg2! 4.Kg2 Rg8 5.Kf1 Qh3 6.Ke2 Qe6 7.Kd2 Qd6 8.Qh5 Qb4 9.Kc2 Qb2. White resigns. (Matsnevski — Lipski, Poland, 1978).

ELEGANT FINISH

White — Kh4; Qd8; Bd4; Pc5, e5, f4, g4, h3. (8). Black — Kh7; Qd1; Bf6; Pc6, e6, f5, h6. (7). Black to play.

1. — Bf5! 2.ef Kg6! and mate. (Bukasa — Kovac, Hungary, 1965).

Drama of Detroit

MEDIA WEEK/Daphne Raz

THE PROBLEMS of the British Empire and the politics of Disraeli's time make way this evening (21.20) for a new series about the automobile empire (which, incidentally, was shown recently on Jordan TV). **Wheels**, based on Arthur Hailey's bestseller, stars Lee Remick as the daughter of National Motors' board chairman. Besides delving into the personal lives of all involved, the series features engine revving and flashes of car racing as the heiress's husband, played by Rock Hudson, tries to develop a new car model, while she leaves him for a famous racing driver. Originally filmed in five two-hour episodes, *Wheels* will be shown here in nine weekly instalments. Tonight's episode will be full length, to get us into the swing of things.

More separated couples and complicated emotions in Douglas Livingstone's Armchair Theatre drama **If You Could See What I Can See** (Sunday, 22.00). Trevor Arnold returns from London to try to rebuild his family in his provincial home town, only to find that the real problems that separate him from those nearest to him are beyond his understanding.

"Wheels" Friday, 21.20.

Monday's drama was originally scheduled to be broadcast last month but was postponed because of the TV technicians' strike. **The Playboy of the Western World** (21.30), written by John Millington Synge in 1907, is considered the author's masterpiece. This story of a young Irishman accused by the law of killing his father, but sheltered and hailed by villagers as a hero, caused riots when it was first staged.

MATERIAL about forthcoming radio programmes is difficult to come by these days, due to a bureaucratic tie-up concerning the public relations staff at the Broadcasting Authority. Fortunately, Army Radio has no personnel problems and has published its winter schedule. There will be three new daily programmes, running Sunday through Thursday.

At 9.05 **Morning Party** will be replaced by **Israeli Winter**, a three-hour musical programme (with gags, jokes, guest stars and news flashes), presented by Eli Yisraeli. The programme will keep open the Red Line, telephone 03-830222, which listeners can use to report newsworthy items.

Israeli songs keep things going from noon until 12.45 when **15 Minutes** returns to the air, with top level politicians and commentators taking stock of the day's events.

At 13.05 **Today's Favourite** will present music on a different theme every day — for instance love songs and French, Italian and South American music.

The weekly programme **Needle in a Record Stack** has undergone a face-lift and been rescheduled for Mondays at 19.05. The two-hour magazine now provides information on records and recordings, ranging from classical to rock, with price surveys, interviews with musical personalities, and a young talent spot. □

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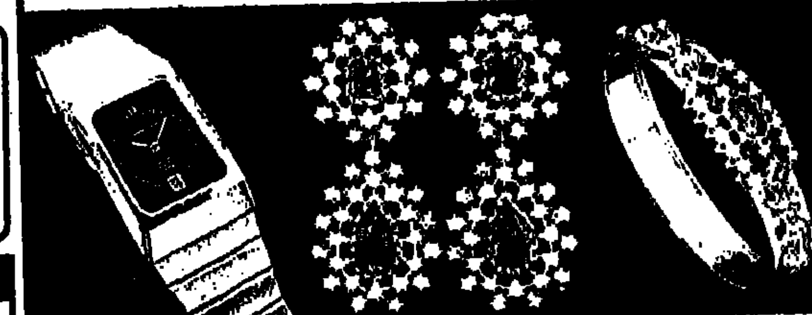

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The Week's TV/Radio Highlights

FRIDAY

Rock Hudson
TV, 21.20

TV

EDUCATIONAL: Please note that programmes may be subject to change due to the teachers' strike. 8.15 Math 7. 8.35 Special Education — Our hour. 9.00 Citizenship 7. 9.40 Advice and Guidance 8. 10.10 Math 7. 10.30 Judaism 7. 11.10 Science/Physics 7-8. 11.30 Society and Culture. 12.00 Society and Culture. 12.35 History — the Magna Carta. 13.00 Society and Culture. 13.30 Programme for kindergarteners. 14.00 Everyman's University
CHILDREN'S PROGRAMMES:
15.00 Tamari's Hut. Part four of a 12-part series about Tamari the carpenter. With Yossi Graber and Eric Smith's wooden puppets.
15.35 Sabbath eve programme for youth: songs, readings
ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Arabic film
19.45 News
20.02 Programme announcements
HEBREW PROGRAMMES
resume at 20.05 with Sabbath eve programme with Rabbi Avidor Hacohen and singer Michael Shoshan
20.30 Weekly News magazine
21.20 Wheels. Part one of a 8-part series based on Arthur Hailey's bestseller about the automobile industry. Starring Rock Hudson and Lee Remick
22.00 Hawaii 5-0: Capsule Kidnapping
23.50 News
JORDAN TV (unofficial):
(Shows with asterisks are also broadcast on JTV 3)
14.15 Emergency. 17.00 Star Soccer. 17.30 Project UFO. 18.30 (JTV 3) Ironhorse. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 19.45 Living Tomorrow. 20.00* News in Arabic. 20.30 The Fenn Street Gang. 21.10 The Brothers. 22.00 News in English. 22.15* The Love Boat. 23.15* Raffles

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Bach: Brandenburg Concerto No. 5 in D Major (Nicolet, Baumgartner, Kirkpatrick); Beethoven: Horn Sonata Op. 17 in F Major (Baumann); Debussy: Fantasy for Piano and Orchestra; Tchaikovsky: Symphony No. 3 in D Major (Bernstein) Op. 29, Polish (Bernstein)
10.05 Radio story
10.15 Elementary school broadcasts
[illegible]
13.00 Light Classical Music
14.10 Children's programmes
15.00 Sabbath Eve Programme: discussion, cantorial music, readings from the portion of the week, talk by Chief Rabbi Ovadia Yosef
16.05 (Stereo): Buxtehude: Cantata; Stamitz: Concerto for Viola; Gluck: Dance of the Spirits; Beethoven: Symphony No.8
17.20 Literary magazine
20.15 (Stereo): Friday Night Concert — Elgar: Introduction and Allegro for Strings Op. 47 (Britten); Mozart: Piano Concerto in D Minor, K.466 (Previn); Dvorak: Symphony No. 8 in G Major, Op. 88 (Szell); Ravel: Ma mere l'oye, Suite (Leonard Bernstein)
23.00 English Language Drama
00.10 (Stereo): Beethoven: Allegro and Minuet for 2 Flutes; 8 Italian Songs; 6 Variations in F Major Op. 34 (Claudio Arrau)

2nd

7.00 This Morning — news magazine
8.10 Good Morning — stories, anecdotes, songs, interviews
12.30 Israeli songs
13.05 Midday — news commentary, music
14.10 Weekend — songs, chat, interviews
16.10 Beautiful Land — recent changes in the Arab village
18.05 "On a Deserted Island"
19.05 Gideon Lev-Ary's weekly column including the interview of the Week
20.05 Prayer and song
21.05 Sephardi songs
21.35 Yiddish songs
22.05 Once Again
23.05 Beer and Good Cheer — songs, interviews, light and heavy talk with Ya'acov Agmon

Army

7.07 Almost Shabbat — morning music and selections from weekend magazines with Puma Bat-Zvi
8.05 IDF morning newsreel
9.05 Morning Party — songs, chat with Alex Anski
11.05 Mama's Voice — mothers send special regards to their sons serving in the army
12.05 On drivers and traffic; reports from police positions, features on transportation, quizzes, information on tours of the country
14.30 Golden Oldies
15.45 Song time — with Efi Netzer
16.05 Friday magazine — weekly news magazine, including interviews, commentary, personal notes and music
18.05 Ancient Civilisations
19.05 Friday Night Concert — Beethoven: Symphony No. 9 in D Minor, Op. 125 (Leopold Stokowski); Tchaikovsky: Violin Concerto in D Major, Op. 35 (Gidon Kremer)
21.05 Songs
22.05 My Record Collection
23.05 Dance Records with Gadi Livneh

SATURDAY

Woody Allen
Army Radio, 11.05

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 Cartoons
18.30 Inventions and Innovations
18.45 2x2: Quiz
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with songs and readings for Motzei Shabbat
20.30 Mabat newsreel
21.00 Mabat sport
22.10 Death Sentence. Thriller starring Cloris Leachman and Nick Nolte
23.25 News
JORDAN TV (unofficial):
18.00* The Lightning Tree. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew 20.00* News in Arabic. 20.30 Doctor on the Go. 21.10 Entertainment. 22.00 News in English. 22.15 Bestsellers: Dallas. 23.15* The Professionals

RADIO 1st

7.11 Light Classical Music
8.05 (Stereo): Morning Concert — Pasquini: Partita for Harpsichord; Bach: Concerto in D Minor for Oboe and Violin; Mendelssohn: Symphony No.4 in A Major, Op.90, Italian (Bernstein)
9.00 World of Science
9.25 Music Quiz
10.05 (Stereo): Music Chamber
11.00 Radio drama
12.15 (Stereo): The Jerusalem Symphony Orchestra, Lukas Foss conducting. Jean-Pierre Rampal, flute: Partos: Visions; Mozart: Flute Concerto in D Major Op.314; Tchaikovsky: Symphony No.6, Op.74, Pathetique
14.10 Children's programmes
15.00 So What — Rational behaviour
17.00 (Stereo): Portrait of an artist — Johannes Brahms
20.15 (Stereo): "Contrasts" — with Yona Ettlinger, clarinet and the Tel Aviv Quartet — Seter: Elegy; Mendelssohn: String Quartet, Op. 44, No.2; Messiaen: Solo Movement for Clarinet from Quatuor pour la fin du temps; Mozart: Clarinet Quintet
23.00 (Stereo): Music Here and Now — Avni: Five Pantomimes (Harth); Holliger: Elise; Klimeyer: Page from a Diary; Redel: Mobile
00.10 (Stereo): Light classical music by Sibelius, Pizzini, Casals, M. Haydn, Monrad-Johannsen and Ravel

2nd

[illegible]
13.05 My Father's Home — with Mussa Idris of Kefar Kama (part two)
13.50 Announcements on entertainment and the arts
14.10 Songs and Goals — songs and live reports from the day's soccer games.
17.10 "Another Angle" on a familiar figure
18.04 Matter Receiving Attention — Gideon Lev-Ary talks about current problems with listeners
18.30 Sports commentary
19.05 Weekly news magazine
19.45 Bible Reading — Samuel I 21, 22
20.05 Mixed Notes — potpourri of music
20.45 Sports commentary
21.05 Middle East Crossroads — political commentary
22.05 Songs for the end of Sabbath
23.05 Media — magazine on radio, TV and the press
00.10 Songs with a special theme

Army

8.05 Songs, comedy skits
9.05 The Happy Choir — songs and stories for children
10.05 Songs
11.05 The Woody Allen Club — recordings of Woody Allen's early days as an entertainer
12.05 Self-Service — with Ben-Zion Orgad
13.05 Personal Questions — Ya'acov Agmon interviews journalist Levy Yitzhak Hayerushalmi
14.05 Record of the week
15.05 Golden Oldies
17.05 Out of the Ordinary — with Moshe Teshemko, former sapper of a Brazilian UN unit who came on aliya
18.05 End of the Game — summary of the day's soccer games
20.05 Juke Box
21.05 On Jewish Tradition
22.05 Rock Plus
23.45 IDF midnight newsreel
00.05 Night Birds — songs, chat with Leora Nir

FOREIGN LANGUAGE SELECTIONS

French
7.15 (Fourth, Fifth) 15 min., including review of Hebrew press
14.30 (Fourth, Fifth) 30 min.
18.05 (Fourth) 5 min.
20.15 (Fourth) 15 min.
22.30 (Fifth) 25 min.
24.00 (Fifth) 30 min.
Spanish news at 6.45
Yiddish news at 8.25, 19.30 (First) 30 min.
Hungarian at 19.15 (Fifth) 15 min. Saturdays (First) 30 min.
Rumanian news at 6.30, 20.30 (First) 15 min.
Russian news at 6.20, 18.45 (First) 15 min. Sun-Fri.
Georgian news at 6.10, 19.15 (First, Fifth) 15 min.
Ladino news at 6.35, 20.00 (First, Fifth) 15 min.
Maghrabi news at 6.40, 20.15 (First, Fifth) 15 min.
Bucharian news at 6.05 (First)
Tat news at 6.15 (First)

SUNDAY

Shlomo Artzi
Army Radio, 00.05

TV

EDUCATIONAL: 8.10 English 6. 8.30 Language and Communications 3-4. 9.00 English 8. 9.20 Math/Geometry 6. 9.40 Programme for kindergarteners 10.10 Literary selections. 10.30 Math/Geometry 5. 11.10 Algebra/Geometry 8. 11.30 Advice and guidance 7. 12.00 English 9. 12.20 Literature 7-8. 12.40 Geography 6. 13.00 English 10. 13.40 Biology 9-10. 15.30 Everyman's University. 16.00 Handiwork. 16.15 English 9. 16.30 Books and stories. 17.00 On Target — quiz
CHILDREN'S PROGRAMMES:
17.30 Star Trek — the adventures of the spacecraft U.S.S. Enterprise and its crew in outer space. Starring William Shatner and Leonard Nimoy.
18.20 Cartoons
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Primus — action series about deep sea divers
19.00 News and weekly magazine
HEBREW PROGRAMMES
resume at 20.00 with recordings of the Israel Festival Youth Orchestra marathon — Mendelssohn: Violin Concerto in E Minor, Lukas Foss conducting
20.30 Another Hit — bi-weekly selection of favourite Israeli hits
21.00 Mabat newsreel
21.30 Second Look — news background and analysis
22.00 Armchair Theatre — If you could see what I can see.
22.55 Behind the Headlines
23.45 Almost Midnight — News
JORDAN TV (unofficial):
17.40* Cartoons. 18.00 I Dream of Jeannie. 18.30 French Hour. 19.00 (JTV 3) Partridge Family. 19.00 News in French. 19.30 News in Hebrew. 19.45 Boxing School. 20.00 News in Arabic. 20.30 Dad's Army. 21.10 The Abdication of Edward the Eighth. 22.00 News in English. 22.15* The Sweeney

RADIO 1st

8.10 (Stereo): Morning Concert — Haydn: Arianna a Naxos, Cantata (Janet Baker); Beethoven: Symphony No.8 (Karl Boehm); Tchaikovsky: Aurora's Wedding
11.35 (Stereo): Music of the troubadours
12.05 (Stereo): Karl-Bernhard Sebon, flute; Elyakum Taussig, piano — works by Kuhlau, Paganini, [illegible]
14.10 Children's programmes
15.25 Speaker's Podium — with Prof. Yehezkel Dror (repeat)
16.05 (Stereo): Bach: Cantata No.189; Penderecki: Magnificat
17.15 (Stereo): Laszlo Varga, cello with Benyamin Oren, piano — Kraft: Sonata; Schumann: Phantasiestuecke; Britten: Sonata
20.15 Spotlight on Contemporary Artists — violinist Nina Bilina
21.00 Everyman's University
21.30 Reflections on the portion of the week with Prof. Yeshayahu Leibowitz
21.50 Lesson in Halacha with Rabbi Haim Pardess
22.05 The Beersheba Orchestra, Eric Feldbusch conducting, with Shoshanah Rudiakov, piano — Feldbusch: Shema Yisrael; Mozart: Piano Concerto in E-flat, K.271; Gretry: Peasant Dances
23.23 (Stereo): Jazz x 37
00.10 (Stereo): Chamber Music — Mozart: Quartet No. 5 from the Haydn Quartets; Rossini: Quartet No.5 in D Major for Flute, Clarinet, Bassoon and Horn

2nd

7.00 This Morning — news magazine
8.10 Good Morning — songs, chat
13.05 Midday — news commentary and music
14.10 Stage and screen — songs from musicals
15.05 Nostalgic songs
16.10 Direct Line — press conference
17.10 Horror story series
18.05 Programme for senior citizens
18.43 Sports magazine
19.00 Today — people and events in the news
19.47 Bible Reading: Samuel I 23, 24
20.05 Middle East Crossroads — political commentary (repeat)
21.05 Light music for wind ensembles
22.05 Court Case — dramatisation
23.05 Magazine on entertainment and the arts

Army

6.30 University on the Air — Human Propagation Processes
7.07 On Drivers and Traffic: reports from police positions; features on transportation, quizzes, information on tours of the country
8.05 IDF Morning Newsreel
9.05 Israeli Winter — Eli Yisraeli presents three hours of music, gags, jokes, guest stars, news flashes and the "Red Line" — Listeners call 03-830222 the moment something newsworthy happens
12.45 15 Minutes — political commentary
13.05 Today's Favourite — songs with a special theme
16.05 Five Finger Exercises — graphology (repeat)
17.05 IDF evening newsreel
19.05 Rock music of the 70's
21.00 Mabat — Army Radio transmits the TV newsreel for the benefit of soldiers and drivers who cannot watch television.
23.05 Music Lover — Rafi Lavie presents works by Mozart
23.45 IDF midnight newsreel
00.05 Night Birds — songs, chat with Shlomo Artzi

MONDAY

David Broza
TV, 18.00

TV

EDUCATIONAL: 8.15 English 6. 8.35 Language and Communications 3-5. 9.00 Math 7. 9.20 English 5. 10.10 Science 6. 10.30 Programme for kindergarteners. 11.10 English 8. 11.30 Mathematics. 12.00 Biology 9-10. 12.40 Language 7. 13.00 Literature 10-12. 13.40 Nature. 15.30 Geometry 5-6. 15.45 English 6. 16.00 Programme for kindergarteners. 16.30 Science Fiction Series. 17.00 Open Circle — magazine for parents and teachers
CHILDREN'S PROGRAMMES:
17.30 Clue Club — animated series about four youths and their dogs who act as a detective team
18.00 Musical Chairs — with guest star David Broza
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Sports
19.27 Programme announcements
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Morasha: Ecological issues in Judaism
20.30 The Muppet Show — with Connie Stevens
21.00 Mabat newsreel
21.30 The Playboy of the Western World. TV adaptation of John Millington Synge's play about an Irish lad accused of killing his father. Starring Gary Raymond
23.05 The Sweeney — Latin Lady
23.55 Almost Midnight — News
JORDAN TV (unofficial):
17.40* Laff a Bit. 17.55 Chorlton and the Wheelies. 18.00 Thunder. 18.30 French Hour (Tarzan on JTV 3) 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 The Fall and Rise of Reginald Perrin. 21.10 The Foundation. 22.00 News in English. 22.15* Spencer's Pilots

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Songs by Monteverdi, Morley and Tomkins; Haydn: String Quartet No.32; Hirao: Trio; Poulenc: Concerto for Organ, Strings and Timpani; Joplin: 2 Ragtime dances
10.05 Radio story
10.15 Elementary school broadcasts
10.35 Lesson in spoken Arabic
10.40 The Ballade (part four)
11.15 Elementary school broadcasts
11.35 Music from different lands — Bamboo music
12.05 (Stereo): Brigham Young University Choir, directed by Ralf Woodward [illegible]
[illegible] piano — works by Feldbusch, Mozart and Gretry (repeat of yesterday's concert)
17.20 Music Quiz
20.15 Tunes in Time
21.00 Everyman's University
21.30 Speaker's Podium — with Dr. Dina Goren
22.05 (Stereo): The Amati String Quartet plays Haydn: Quartet in G Major, Op.76, No.1; Saint-Saens: Quartet No.2 in G Major, Op. 153; Ravel: Quartet
23.23 (Stereo): "23:23" — Great Works of the 20th Century — Irai Shimi: Topo Ostinato; Dieter Kauffmann: Violin Concerto No. 7; Rudolf Maros: Sirato
00.10 (Stereo): Choral Music

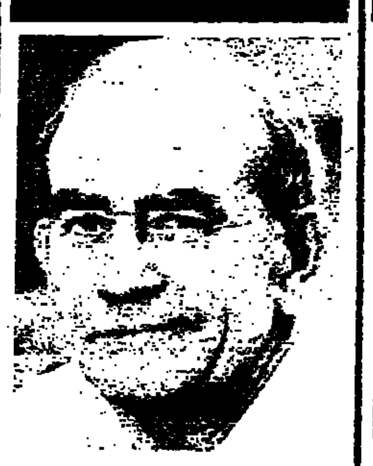
2nd

7.00 This Morning — news magazine
8.10 Good Morning — songs, chat with Rivka Michaeli
13.05 Midday — news commentary, music
14.10 Musical Adventures
15.05 Sabbath songs
16.10 Magazine on health and medicine
17.10 Meni Peer's talk and entertainment show
18.05 Of Men and Figures — discussion of current economic affairs
18.43 Sports magazine
19.00 Today — people and events in the news
19.47 Bible Reading: Samuel I 25, 26
20.05 Gideon Lev-Ary's weekly column and interview of the week (repeat)
21.05 Jazz Corner
22.05 Special programme marking the 40th anniversary of the Kristallnacht
23.05 Radio Information — everything you always wanted to know and didn't know whom to ask.

Army

6.30 University on the Air — Prof. Yosef Ben-Shlomo discusses the Kabbalah and Jewish mysticism
7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
8.05 IDF morning newsreel
9.05 Israeli Winter — 3 hours of music, skits, jokes and news flashes with Eli Yisraeli
12.05 Israeli songs
12.45 15 Minutes — Political commentary
13.05 Today's Favourite — songs with a special theme
14.05 Two Hours — music, art, cinema and theatre reviews, interviews and anecdotes
17.05 IDF Evening Newsreel
19.05 Needle in a Record Stack — new records and recordings
20.05 Headline — international news and commentary with Yosef Lapid
21.00 Mabat — transmission of the TV newsreel
21.35 University on the Air — Kabbalah and Jewish mysticism (repeat)
23.05 Let's Listen — with Nathan Dunevitch
23.45 IDF midnight newsreel
00.05 Night Birds — songs, chat

TUESDAY



Edward Asner
TV, 22.25

TV

EDUCATIONAL: 8.10 English 5. 8.30 Math/Geometry 8. 9.00 English 8. 9.20 Math Geometry 5. 9.40 Hebrew Lesson. 10.10 English 80. 10.30 English 6. 10.50 Advice and Guidance 8. 11.10 English 7. 11.30 Algebra/Geometry 8. 12.00 English 10. 12.20 Geography 6. 12.40 Nature Physics 7-8. 13.00 Mathematics. 13.40 Society and Culture. 15.30 English 5. 15.45 Advice and Guidance. 16.00 Books and Stories. 16.15 Pantomime. 16.30 Everyman's University
CHILDREN'S PROGRAMMES
17.30 Telepele
17.50 Cartoons
18.00 "Faster, Higher, Stronger" — Sports magazine
ARABIC LANGUAGE programmes:
18.30 News roundup
18.32 Special Regards
19.00 Family magazine
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with Nine Squared, TV game with Avraham Mor, Meir Shalev, Dubi Gal, Zippi Shavit, Shlomo Bar Shavit, Yigael Bashan, Mike Burstyn, Orna Porat and Zeev Aner
20.30 Kolbotek
21.00 Mabat newsreel
21.30 Neviot Festival — recordings of the 1978 Neviot pop festival
22.25 Lou Grant: Barrio. Edward Asner stars as a middle aged newspaperman who returns to Los Angeles after 18 years absence.
23.15 Behind the Headlines
23.45 Almost Midnight — News
JORDAN TV (unofficial): 17.40* Laff a Bit. 17.55 Mumfie. 18.10 Oregon Trail. 18.30 French Hour. 19. News in French. 19.00 (JTV 3) Bewitched. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 The Upchat Connection. 21.10 Onedin Line. 22.00 News in English. 22.15* The Royal Heritage.

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Haydn: Symphony No.25 in C Major; Bach: Violin Concerto in E Major; Mendelssohn: String Symphony No. 11 in F Minor; Beethoven: Piano Concerto No.5, Op.73 (Rudolf Serkin, Leonard Bernstein)
10.05 Radio story
10.15 Elementary school broadcasts
10.35 Lesson in spoken Arabic
[illegible]
Violin and Piano
13.00 Tunes from Musicals, Operettas and Films
14.10 Children's programmes
15.25 Literary magazine
15.55 Notes on a new book
16.05 (Stereo): Haydn: Trio in D Major for Flute, Cello and Piano (Hanoch Tel-Oren, Marc Rozelaar, Arieh Sachs); Dvorak: Quartet in G Major Op. 106 (Prague); Poulenc: Sonata for Horn, Trombone and Trumpet
17.15 (Stereo): Radio Music Club, with the Holon Chamber Orchestra
20.30 (Stereo): The Jerusalem Symphony Orchestra, Daniel Oren conducting, with Jean-Pierre Rampal, flute: Robin Weisel-Capsouto, soprano; Mira Zakai, alto — Beethoven: Leonore No.3 Overture; Khatchaturian: Flute Concerto; Ben-Haim: Bein Hadassim, Song Cycle; Ravel: Daphnis et Chloe, Suite No. 2
23.00 Radio drama
00.10 (Stereo): Baroque and Renaissance music

2nd

7.00 This Morning — news magazine
8.10 Good Morning — songs, chat
12.30 Israeli songs
13.00 Midday — news commentary, music
14.10 Around the world through songs
15.05 Sephardi songs
16.10 Laughs in the Centre — songs, skits, gags
17.10 Court House
18.19 Weekly magazine on religious affairs
18.43 Sports commentary
19.00 Today — People and events in the news
19.47 Bible Reading: Samuel I 27, 28
20.04 Israeli songs
20.30 Live sports broadcasts: Basketball — live broadcast from the Yad Eliahu Stadium
23.05 Two by Two — new series dealing with marriage

Army

6.30 University on the Air — Prof. Dan Meron lectures on the history of the Hebrew novel
7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
8.05 IDF morning newsreel
9.05 Israeli Winter — 3 hours of music, gags, skits, news flashes and anecdotes with Eli Yisraeli
12.45 15 Minutes — political commentary
13.05 Today's Favourite — songs with a special theme
14.05 Have Fun — where to go, what to see and what's new
16.05 Press Conference
17.05 IDF evening newsreel
17.45 Sports Magazine
18.05 Controversy — with Yosef Lapid
19.05 All Together — for those young in age or in spirit — music, games, fashion, prizes
21.00 Mabat — radio transmission of the TV newsreel
21.30 University on the Air — the history of the Hebrew novel (repeat)
22.05 Jazz Hour
23.45 IDF midnight newsreel
00.05 Night Birds.: songs, chat

WEDNESDAY

Yoram Aridor
Army Radio, 16.05

TV

EDUCATIONAL: 8.10 English 6. 8.30 Literary Selections. 9.00 Judaism 7. 9.20 Science 6. 9.40 Programme for kindergarteners. 10.10 English 7. 10.30 Art. 10.50 Science and Nature for elementary school. 11.10 English 8. 11.30 English 9. 12.00 Literature 7-9. 12.20 English 6. 12.40 Biology 9-10. 13.00 History. 15.30 Science 6. 15.45 Math 5-6. 16.00 Programme for kindergarteners. 16.30 Road Safety. 16.40 Starting Tomorrow — correct dieting. 17.10 The Declaration of Independence — special programme for the 29th of November
CHILDREN'S PROGRAMMES
17.30 A Question of Time — quiz
18.15 Cartoons
ARABIC-LANGUAGE programmes:
18.30 news roundup
18.32 Behind the Scene — with a swimming team
19.00 Friends of Man — special relationships between men and animals around the world
19.27 Programme announcements
19.30 News
HEBREW PROGMMES
resume at 20.00 with The Brothers: The Golden Roads
20.50 Beauty Spot — Uri Dvir recommends sites and tours in Israel
21.00 Mabat newsreel
21.30 Moked
22.10 Hurricane. TV film about a hurricane that ravaged the South-Eastern states of the U.S. Starring Jessica Walter and Barry Sullivan
23.20 Almost Midnight — News
JORDAN TV (unofficial):
17.50 Cartoons. 18.00 The Partridge Family. 18.30 French Hour. 19.00 News in French. 19.30 News in Hebrew. 20.00* News in Arabic. 20.30 Mind Your Language. 21.10 Scorpion Tales. 22.00 News in English. 22.15* Police Tales

RADIO 1st

7.07 Morning Melodies
8.10 (Stereo): Morning Concert — Albinoni: Concerto for Two Oboes and Strings; Bizet: Jeux D'Enfants; Brahms: Liebeslieder, Valses. Op. 52; Prokofiev: Piano Concerto No. 2; Mozart: Symphony No. 21 in A Major
10.05 Radio story
10.15 Elementary school broadcasts
10.35 Lesson in spoken Arabic
10.40 The life and work of Ya'acov Steinberg (part four)
11.15 Elementary school broadcasts
[illegible]
13.00 (Stereo): Noon Concert — Tartini: Violin Concerto in G Major; Haydn: Symphony No. 78 in D Major; Schumann: Cello Concerto in A Major (Rostropovich); Bozza: Sonatina for Brass
14.10 Children's programmes
15.55 Notes on a new book
16.05 (Stereo): Concordia Choir from Minnesota, Paul Christiansen conducting — Grieg: Psalms, Op. 74; Bach: Motet for Double Choir; Kol Nidrei: M. Christiansen: Psalm; Barbara Hendricks, soprano; Irvin Gage, piano — Songs by Schubert and Liszt; Philip Jones Woodwind Ensemble — Victor Ewald: Quintet, Op. 7; Andre Previn: Four Sketches for the Philip Jones Ensemble
20.15 (Stereo): Records and recordings
21.00 Everyman's University
21.30 Music Symposium — Dr. Simha Arom discusses African music
22.05 (Stereo): Verdi: Atilla (complete opera)

2nd

7.00 This Morning — news commentary
8.10 Good Morning — songs, chat
12.30 Israeli songs
13.00 Midday — news commentary, music
14.10 Selection of opera music
15.05 There is a land — Hebrew songs
16.05 Magazine of science, technology and medicine
16.10 Press conference
17.10 Joke after Joke — songs, humour, gags (repeat)
18.05 Of Men and Figures — economics
19.00 Today — People and events in the news
20.05 Bible Reading: Samuel I 29, 30
20.15 "On a Deserted Island"
21.05 Pop music
22.05 Beautiful Land (repeat)
23.05 Good Advice — a panel answers listeners' questions

Army

6.30 University on the Air — Prof. Yosef Agassi and Prof. Dov Rappel discuss the philosophy of education
7.07 "707" — Alex Anski presents selections of music and items from the morning newspapers
8.05 IDF morning newsreel
9.05 Israeli Winter — three hours of music, skits, jokes and news flashes, with Eli Yisraeli
12.45 15 Minutes — political commentary
13.05 Today's Favourite — songs with a special theme
14.05 Two Hours — music and cinema, and theatre reviews, interviews and anedotes
16.05 Special Requests with Yoram Aridor
18.05 Bi-weekly magazine on Mid-East affairs
18.45 Foreign Language Hit Parade
21.00 Mabat — radio transmission of the TV newsreel
21.35 University on the Air — the philosophy of education (repeat)
22.05 Tonight — discussion, interviews with Michael Handelzaltz
23.45 IDF midnight newsreel
00.05 Night Birds — songs, chat

THURSDAY

Eliyahu Inbal
Radio 1st, 22.05

TV

EDUCATIONAL: 8.10 Math 7. 8.30 English 6. 9.20 Special Education — Our Hour. 10.10 English 9. 10.30 Science 6. 10.50 Programme for kindergarteners. 11.20 Language and Communications 3-5. 12.00 Art. 12.25 Literature 10-12. 13.00 Advice and Guidance 7. 13.20 French. 15.30 English 7. 16.00 This Is It — live youth magazine. 16.45 Books and Stories. 17.00 The history of the cinema
CHILDREN'S PROGRAMMES:
17.30 Children around the world
18.00 What's Up — people and events in the news
ARABIC-LANGUAGE programmes:
18.30 News
18.32 Flipper: the escapades of Flipper the dolphin
19.00 Between Citizen and State — a panel answers questions from the audience
19.30 News
HEBREW PROGRAMMES
resume at 20.00 with the Match of the Week
20.50 Programme Trailer
21.00 Mabat newsreel
21.30 Documentary
22.20 King. Last episode of a six-part series about the life of Rev. Martin Luther King starring Paul Winfield and Cicely Tyson
23.10 Behind the Headlines
23.45 Almost Midnight — news
JORDAN TV (unofficial):
17.45* Cartoons. 18.05 I Dream of Jeannie. 18.30 French Hour (Little House on the Prairie on JTV 3). 19.00 News in French. 19.30 News in Hebrew. 20.00 News in Arabic. 20.30 Cuckoo Watch. 21.10 Eight is Enough. 22.00 News in English. 22.15* Movie of the Week.

RADIO 1st

7.07 Morning Melodies
8.10 Morning Concert — Bach: English Suite No. 3 in E Minor (George Malcolm); Vaughn-Williams: Songs (Robert Tear); Mendelssohn: Symphony No. 3, Scotch (Muti); Stravinsky: Italian Suite (Yitzhak Perlman, Bruno Canino)
10.05 Radio story
10.15 Elementary School broadcasts
10.35 Lesson in spoken Arabic
10.40 Reflections on the portion of the week with Prof. Yeshayahu Leibowitz (repeat)
11.00 Lesson in Halacha with Rabbi Haim Pardess (repeat)
[illegible] Sonata No. 5, Op. 53.
13.00 Noon Concert — Borodin: Polovtsian Dances (Bernstein); Poulenc: Aubade for Piano; Dowland: Pavane Lacrima; Smetana: Overture and 3 Dances from The Bartered Bride
14.10 Children's programmes
15.25 Magazine on entertainment and the arts — selection
15.55 Notes on a new book
16.05 (Stereo): The Jerusalem Symphony Orchestra — Telemann: Concerto for Trumpet and Strings in D Major (David Burkhard, David Shalon); Vaughan-Williams: Variations on a Theme by Thomas Tallis (Yuval Zaliouk); Shlomo Yoffe: Concert Fantasy for Brass Quartet and Orchestra (Zaliouk); Schubert: Symphony No. 4 in C Major (Gary Bertini)
17.15 (Stereo): An hour with David Glazer, clarinet
20.15 Music Magazine
21.00 Everyman's University
21.30 Talmud Lesson
21.50 Introduction to the Oral Law
22.05 (Stereo): Recordings of the Symphony Orchestra of Radio Frankfurt, Eliyahu Inbal conducting — Dvorak: Violin Concerto in A Minor (Yuval Yaron); Britten: Symphony for Cello and Orchestra (Miklos Farney)
23.23 (Stereo): The Art of the Song
00.10 (Stereo): Musical Miniatures

2nd

7.00 This Morning — news commentary
8.10 Good morning — songs, chat with Rivka Michaeli
14.10 Stage and Screen — songs from musicals
18.05 Free time — Magazine on hobbies and recreation
18.43 Sports magazine
19.00 Today — People and events in the news
19.47 Bible Reading: Samuel I 31
20.05 Modern Times
21.05 Folk songs
22.05 My Father's Home — with Mussa Idris (part two, repeat)
23.05 Just Between Us — Gideon Lev-Ary talks about current problems with listeners.

Army

6.30 University on the Air — The Evolution of Anti-Semitism in Germany
7.07 Alex Anski presents selections of music and items from the morning newspapers
8.05 IDF morning newsreel
9.05 Israeli Winter — music, skits, gags and news flashes with Eli Yisraeli
12.45 15 Minutes — political commentary
13.05 Today's Favourite — songs with a special theme
14.05 Two Hours — music, art, cinema and theatre reviews, interviews and anecdotes
21.35 University on the Air — Anti-Semitism in Germany (repeat)
22.05 King of the Road — talks with truckdrivers on the road
23.05 Psychologists and psychiatrists answer listeners' questions

MEET STOCK'S NEW VERMOUTH. VERMOUTH ROSÉ.

هكذا من الأصل

COMPUSHVILI

Ephraim Kishon

ALONG WITH the bad news my Uncle Egon arrived from America, bearing presents. I peeled the paper off mine and it turned out to be a flat box the size of a paperback, embellished with 16 shiny push-buttons.

"Something to keep you from getting bored," said Uncle Egon grinning. "A chess-playing computer."

My youthful love for the game revived on sight. Every decent satirist falls in love with chess at least once in his life, the way politicians go for poker. Some time in the 1940s I even wrote a remarkably fat chess handbook, and was well on the way to becoming an addict when Adolf intervened and drew my attention to some other aspects of black and white.

To be brief, I sent Uncle Egon off and since then I've been taken up with my whizzbox 36 hours a day. We generally start playing in the morning as I shave, and finish a couple of minutes after I go to bed with the box in my arms. Sex? Possibly. All I know is that I'm deeply attached to my pretty playmate with the darling buttons.

And he's not merely pretty, he's smart as well. He gives a little tweet after every move like a Kolbotek chicken — one tweet if I've made the right move according to his lights, two if I've mislaced. His own answer appears in red on a small built-in screen.

An American Djindjihashvili of 10 x 20. He doesn't play well — he plays superbly. He's got character too and is a good loser. Sometimes when he realizes I'm about to beat him he gives me a sad blink on his screen: "Game's up." When he sees *he* is winning, though, he gets an insolent look in his eye and all but gives me a Bronx cheer.

He's American, as I said.

And when the going gets rough he asks for time out, just like a human being. I wonder when he'll start talking Georgian.

MY WIFE thinks I'm crackers. She's just jealous, of course. All she knows about chess is yoga and yoghurt.

What makes a match with Compushvili such a pleasure is that you can discreetly change his mental ratio in the middle of a game. He operates on 10 graded levels. At No. 1 he only thinks a second and plays like a dummy. At 10 he ponders his move for a full hour and is positively murderous. I generally put him on three. Why tire him out?

If he gets cheeky and tries to play me some of the mean tricks they fed him in Chicago I reduce him in rank like Dreyfus and checkmate the little idiot with a tiny smile on my lips.

It's a very humane sort of arrangement. Pity it's not in general use. Think what a boost it would have given Korchnoi if he could have got up in the middle of that final match and twirled a button on Karpov's coat, turning the champ into a fumbling tyro with a flick of the wrist.

And on top of it all I can retrace my steps and correct a false move with the help of a special button, whereas he, my Vili, cannot. Why? Because Man is still superior to Machine.

HENCE I always win. Lately I've got into the habit of talking to Vili as we play: "Nu?" I sneer at him. "What'll you do now, you silly little toy?"

Nothing hurts his feelings as much as to be called a toy, but I'm not afraid of anyone 10 x 20.

"Mate in three, what?" I snarl. "So that's your little game, eh? Not my king you won't!"

And I take him down a peg and God save the king. Great fun it is, playing like that, though not everyone shares my opinion. My wife, for instance, gave me notice last week that I'd have to choose between her and "that dumb computer." A proper ultimatum it was: she'd leave me, she said, and go home to her daddy.

But I won't budge. I have watched the launching of the first rocket to the moon, I live in peace with colour TV, I've nearly grasped the principle of the zipper, and somehow I even understand how a computer works, more or less, since it's based on mathematical rules. But Vili's based on rooks. Vili can give you mate, mate!

The mind boggles.

I mean, how the blazes can a flat box know that if its knight moves to the centre, its queen will have to retreat, and that will expose its king to my bishop three moves hence, and then it won't be able to castle?

I'm just asking: how do they feed a computer with such data? How? Do they tell it in the factory: "Listen, Vili, don't make any rash moves with your knight before you've got your king safe," and Vili says: "Leave it to me, boss, I wasn't made yesterday?"

It's enough to give a knight mares.

Every morning when I shave I get an itch to put a screwdriver to Vili and see what he's got inside. But I know — or rather, I'm afraid — that all I'll find is a thin square plate full of dots and dashes. A sort of plastic *matza*.

AND THEN last Monday good fortune placed me on a Jumbo right next to a middle-aged gentleman, who introduced himself during a magazine-swap as an electronics expert. I produced Vili, who's always with me, and swooped upon my neighbour.

"Please explain how it works or I'll never sleep again."

The expert turned Vili over in his hands.

"It's quite simple," he said. "The computer translates every chess concept into a binary decimal fraction according to a logical diagram scripted into a basic transistor circuit which automatically sends impulses to the register's diodes."

I've always been for the manual system myself.

I accordingly twisted his arm a bit and said grimly:

"Leave the propaganda, Engineer! Me, I want the truth: how for the love of Mike can a *matza* know the Sicilian defence?"

The engineer said nothing and all the air went out of him with a hiss.

"I haven't a clue," he whispered at last. "I think nobody really understands it. Maybe the Japanese..."

"Still," I prodded, "still, how do you explain a chess computer?"

"A miracle, sir, a plain miracle."

We knelt and prayed together. We were up aloft, don't forget, which is close. Personally I felt a lot better afterwards: a mystical experience I can take. A miracle makes sense. Only stop selling me *bobbe meises* about registers, impulses, hey diddle diodes. I'm not a baby, please.

So Vili's a miracle, just like that business with the Maccabees when the oil lasted through a week-long embargo. My Vili is only a miracle, and his rooks can go sit on a tree.

Ever since that explanation in the sky I've stopped investigating. They didn't take Bobby Fischer apart to see what was inside either. Now I think I'll buy me a second chess computer and realize an old dream of mine: let the two play against each other, and then I'll be free at last to go and see my wife and children at her daddy's.

Translated by Miriam Arad.
By arrangement with "Ma'ariv."

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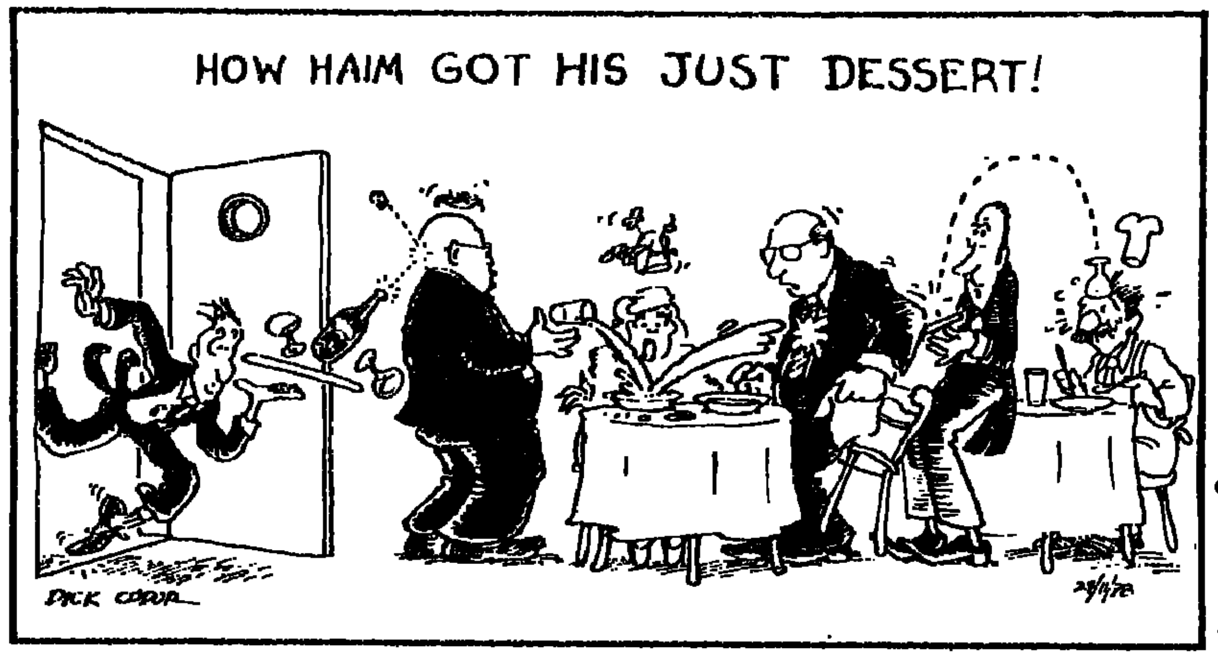

Ice is nice at a gourmet gala

MATTERS OF TASTE / Haim Shapiro

"I SWEAR NEVER to spoil and always to care for a roast on the spit..." so opens the solemn oath of the Chaine des Rotisseurs.

The oath may well be made in good faith in a country where one seldom sees a roast on a spit. Still, the members of this worldwide organization devoted to gastronomy are quite serious about their love of good food.

The organization recently held a dinner celebrating "the opening of the season." The dinner, at the Tel Aviv Hilton, was, of course, kosher. The Hilton chain in Israel continues to observe the Jewish dietary laws even if it does not receive full rabbinical blessing for doing so at all of its hotels.

I would not agree with a colleague who maintains, in the French tradition, that one cannot have a fine meal without cheese, but I do find that the efforts at *grande cuisine* falter precisely when the chef tries to substitute ingredients.

This was perhaps most evident in the first course. The smoked salmon was excellent and very nicely served with a tomato shaped like a rose and a sprig of fennel. But the chef, evidently feeling he had not done enough added a giant brioche, filled with salmon roe on a bed of whipped herbed margarine. The last ingredient threw us back into the lap of reality with a thud, an upset soothed only by the iced aquavit served with the course.

We continued our meal with a soup more clever than delicious, a cream of tomato, to which a puree of avocado had been added, no doubt in an effort to make it Israeli. We were, however, immediately consoled by a small piece of boned breast of duck served with peeled grapes, a delightful intermediate course.

At this point, between sips of Grenache rosé wine, one of my dining companions confided to me that her husband regularly toured France with a gastronomic guidebook, a rather frustrating practice in his case as he more or less observed *kashrut* and thus could rarely enjoy anything more than a grilled fish, if that.

With this unhappy tale I faced the most intriguing dish of the evening, an ice prepared with parsley to freshen our palates for the main course. Although many might regard an ice served between main courses as an affectation, this particular offering was deliciously aromatic and a true pleasure.

WE HAD no sooner finished our ice, however, when the orchestra, which had been playing light, soothing tunes, stopped, and the sounds of a jarring record filled the air as background to a fashion show, inflicted on us, no doubt, as punishment for our many sins.

The dresses came from a company catering to women who have lost the bloom of youth, but as each was shown, the announcer assured us that it was the most beautiful, the most elegant, the "top of fashion," worn in all the capitals of the world.

I was especially appalled to see, in the accompanying display of furs, skins of such endangered species as ocelot and jaguar. This was especially galling to the gastronome deprived by an unfeeling government of the tasty little quails that make their way north from Africa every spring and were once trapped in quantity on the northern coast of Sinai.

I was also concerned because from my vantage point, I could see chefs and waiters wringing their hands and muttering. I had visions of meat either overdone or cold.

But I need not have worried. The chefs succeeded in serving 300 kosher filets of beef that were both tender and tasty, not a mean feat. Topping the beef was a madeira sauce, a small slice of goose liver and a mushroom in place of the traditional truffle. All this was washed down appropriately by Cabernet Select.

The penultimate course, half a pineapple filled with pineapple ice, was nice, but not nearly as nice as the parsley ice served earlier. We ended with the obligatory sparkling wine, coffee and *petit fours*, with cognac and liqueurs for those desiring a nightcap.

NATURALLY, as soon as the meal was over, I asked for the recipe of the parsley ice. Pastry chef Hans Bertelle thoughtfully scaled down the ingredients to a small 10 servings.

To prepare the ice, puree 150 grams of parsley in a blender together with 50 grams of water. Add 50 grams of lemon juice (about five lemons), a pinch of white pepper and a teaspoon of vinegar.

Meanwhile make a syrup by bringing 300 grams of water and 200 grams of sugar to the boil. When it cools, mix it with the other ingredients, half (no more) of an unbeaten egg white and freeze in an ice cream machine.

For those without such an implement, I suggest freezing the mixture until it is mushy and then beating it. This procedure may have to be repeated two or three times to get the right consistency.□

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Perplexing guide

MUSIC AND MUSICIANS/Yohanan Boehm

BACK in 1959, *Music and Musicians in Israel* first appeared, written by Peter Gradenwitz and published by his Israeli Music Publications. Its sub-title, "A Comprehensive Guide to Modern Israeli Music," is retained in the third edition, which has been revised, enlarged and brought up to 1978 (with 16 Tables of Illustrations and 56 music examples — all works published by the Israeli Music Publications, of course.)

The 1959 edition mentioned Israeli Music Publications 90 times, but Dr. Grandenwitz manages to have his house, in the third edition, mentioned roughly about 250 times. On the whole, however, his survey gives a truly comprehensive picture of the music written in Israel.

Of course, he has his favourites. For example, Paul Ben-Haim — though undoubtedly the most prolific composer in Israel — has some 16 pages of work analyses, while other, maybe equally important composers (like Tal, Partos, *etc.*) have to be satisfied with four or five pages. The youngest generation, which has still to prove its mettle, gets advance laurels.

Leafing through the books, I found a few minor mistakes: according to published records, Yedidiya Admon-Gorochov (p.171) came to Palestine in 1905 (not 1906) after having been born in 1894 (not 1897) (*"Who is Who in Acum,"* 1965). On page 121 (Sacred Music) the publications "Renanot" appears still as "Reganot," and "Zimrat" is still "Zemirat." One page is suitably dedicated to the memory of Frank Pelleg, one of our most outstanding musicians, who died in 1968. But why a photo of Pelleg at about 30 years of age? We remember him in his later years (he died at 58), when he looked even more attractive.

One major criticism must be voiced: there are simply too many names. Not every work is so earth-shaking that its premiere has to be recorded and its performers mentioned by full name. (Gradenwitz also manages to mention a singer close to his heart so many times in the text that one could deduct an inordinate importance of this particular artist to Israel's music life.)

The extended volume has not become bulkier. The catalogue of works in print has been omitted from this edition and has been replaced by a (shorter) list in advertisements of the IMP. The pocketbook size has been enlarged to proper book measurements. But is it fair for a publisher to write a "Comprehensive Guide" and push his own wares so intensively? Although he occasionally mentions the Israel Music Institute in the text as publisher, this important firm does not have any mention in the appendix. For people outside the country there seems to be only one firm dealing with the publications of Israeli Music: the Israeli Music Publications of Dr. Gradenwitz.

Simultaneously with the guide, the IMP has published a book entitled *Jews and Jewish Elements in Soviet Music*, by Dr. Joachim Braun, a fairly recent immigrant from Soviet Russia. The encyclopaedic *Music and Musical Life in Soviet Russia, 1917-1970*, by Prof. Boris Schwartz (Norton, 1972), gives only a general survey without going into specifics regarding Jewish musicians. This new book, therefore, has special importance for us. It is based on *Jews in Soviet Music* published by the Hebrew University in June 1977 as a research paper of the Soviet and East European Research Centre.

Dr. Braun has three books on musicology to his credit and has also contributed numerous articles to books published in the Soviet Union. The expanded version of his paper appeared in book form just in time for the World Congress on Jewish Music which took place this summer.

I was rather taken aback when I saw the picture on the title page: a drawing of a woman carrying a violin case under her arm and a man going with an uncovered cello on his shoulder in a snow storm — a tremendously *kitschy* picture hardly suitable for a musicological study. Inside, too, I found another tearjerker: "Nehama Lifshitz singing for Russian Jewry." For both, the new immigrant Mark Zitnitski signs responsible.

AS QUITE a few sentences did not make sense to me, I took up the Hebrew University research paper and found some really unforgivable mistakes. Contacting the author, he distressedly showed me a list of corrections he had prepared for inclusion before publication. None of them was used. His list points out that there are some 500 mistakes in print or punctuation, some 140 in spelling, and some 10 illiterate additions to the original text. Surely a record in this field.

As the subject of the book must raise great interest in wider circles, and the publication presents a completely unprofessional piece of work, putting the author into a very dubious light, remedial action is called for: it would be rather un-collegial of Grandenwitz to do such disservice by distributing this book in its present form. A list of corrections would be quite large and would put the publisher to ridicule; on the other hand, this book cannot go out into the world with all these mistakes and sloppy editing. Pity the scholar for the anguish he must experience to see his work demolished like this. □

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SHOP TALK
Tony Pitch

THE WEST GERMAN Government put up DM 100,000 to plug "German Fortnight" at the Shalom Stores and judging from its acceptance we could well say, "You've Come A Long Way, Baby!"

Who would have thought, after the horrific recent past, that the event would pass off so smoothly, with neither an eyebrow nor a placard of protest raised?

Shai Mayer, managing director of this citadel of shopping in Tel Aviv, was unflappable. "The initiative to hold this German Fortnight came from us," he told me. "Why not? Israelis have been buying many German goods for years."

To which our VW agents and electrical appliance firms would no doubt add a hearty "Hear! Hear!"

But consider with what exquisite panache the opening ceremony was conducted. The dozens of invited guests (chosen with the help of a list suggested by the West German Embassy) paused briefly from wolfing down cold cuts and glasses of chilled Carmel Rosé to hear the dynamic Mr. Mayer announce that the opening was the culmination of two years' work. This time had been taken up, he told me later, in market research, consultations with the West German government and in sending over a team of buyers to scout the land of cornucopia.

Ambassador Klaus Schutz drew warm applause for his brave remarks in flawed Hebrew. What was being exhibited, he said, was *"kol davar tov."* And then, if further proof were needed of the growing ties between our countries, he nonchalantly remarked that the Federal Republic had a good chance this year of climbing into second position among foreign nations supplying Israel with goods. Last year West Germany exported more than DM 900m.-worth of goods to Israel, according to his embassy staff.

HOW FARES our trade in the other direction? Zalman Shoval MK, another of the VIPs present, made it the focal point of his brief speech, emphasizing the figure of $280m.

So what awaits you after you've got over the initial shock of seeing the entrance and parts of the interior of the Shalom Stores decorated in mock-ups of German architecture? To begin with, the goods are spread over three floors and are adjacent to merchandise from Taiwan, Korea, Britain and other trading nations. But signs proclaiming *"Spezialitaten aus Deutschland"* have been hoisted aloft. Oh, to be a *Yekke* now that German Fortnight's here!

There is everything from Severin hair dryers (550 watts) at IL390, to men's woollen socks (IL59 a pair) and ladies' full-length cashmere coats — with a dash of polyamide — lined in rayon. The display features black lace-frilled panties (IL145), a simple, undignified writing bureau (IL4,595), and hand mirrors from IL35, pure cotton towels (IL79), ceramic vases, garden tools and even, for those with a new loo, a Caribic *Toilett-Papierhalter* (lav paper holder, IL219).

METRE-LONG Emsa hydromatic window-plant containers are reasonable at IL160. So are the eye-catching lightweight wastepaper baskets emblazoned with enchanting children's drawings (IL57).

What with German goods being synonymous with quality, Israelis will probably make a grab for the Severin automatic toasters (IL1,690). However, some *nudnik* of questionable nationality has put on display a kitschy beer mug with scenes of horses and carriages (IL370).

The musically inclined will find plenty of Beethoven on the record shelves. Close by and performing live in Bavarian folk attire are four musicians — courtesy of the German government.

Tastes will no doubt differ but the Germans have made their mark. As the salesperson at the cosmetics counter suggested languidly, while caressing the bottle of 4711 Eau de Cologne, "Israelis couldn't care if it's German or whatever. If it's good they'll buy it."□

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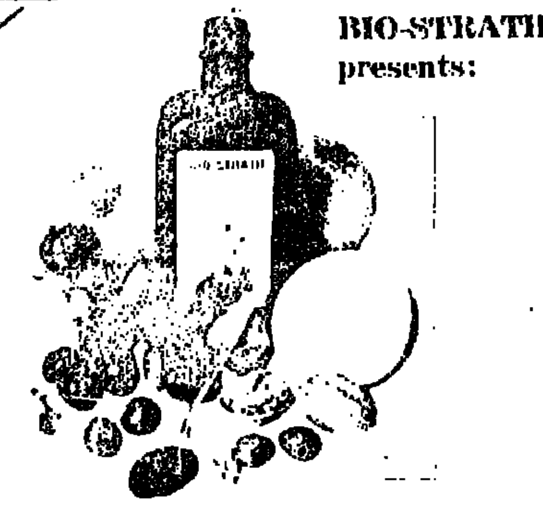

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Z.O.A. HOUSE DEAR CHARLES — comedy by Alan Melville, presented in English by ZOA House Drama Playreading Group on Monday, November 27, 8.30 p.m. (Z.O.A. House, 1 Daniel Frisch St., Tel Aviv.)

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Freaks

BRIDGE

George Levinrew

Are your ears attuned to the bidding of freak hands? Do you open game-going hands with an artificial two club bid? Do you then keep out of trouble? Do you always manage to reach the right contract? Or do you sink into the same morass as several American master players in a team game, as reported by the American Contract Bridge League?

Vul: N - S

NORTH (D)
♠ A K Q J
♡ K Q 7 4
◇ A K Q J 3
♣ —

WEST
♠ 10 7 3
♡ J 9
◇ 8 5 2
♣ A J 8 6 3

EAST
♠ 2
♡ 6
◇ 10 7 6
♣ K Q 10 9 7 5 4 2

SOUTH
♠ 9 8 6 5 4
♡ A 10 8 5 3 2
◇ 9 4
♣ —

It all started at Table 1. There was just too much cue bidding. We do not have the details. But the North-South contract was six clubs! Just imagine, playing a slam without a trump in either-hand!

TABLE 2 outbid Table 1 with the following:

NORTH	EAST	SOUTH	WEST
2 ♣	5 ♣	6 ♣	7 ♣
7 NT	All Pass		

North thought his partner's cue bid showed the ace, but when he lost eight club tricks he decided he had been mistaken.

At Table 3, the East-West pair showed how to bid clubs for a good minus score:

NORTH	EAST	SOUTH	WEST
2 ♣	6 ♣	Pass	7 ♣
Dble	All Pass		

Said North as he doubled: "I have been assaulted before, but I have never been dismembered." Winning five tricks for 900 points was not a good result against other North-South players, who did bid a makeable slam.

But even a makeable grand slam can turn out to be not so good. The bidding at Table 4:

NORTH	EAST	SOUTH	WEST
2 ♣	5 ♣	6 ♣	7 ♣
7 ◇	All Pass		

Seven hearts would be better.

And as you read, do you sigh and say: "I am glad it did not happen to me."

RESULTS

Jerusalem Pairs Championship: 14 pairs in a final round-robin.

Scores in victory points (average 130): 1. Bergel-Shonhav 178; 2. Nerjensky-Shoresh 174; 3. Hed-Kook 152; 4. Mr. and Mrs. Hope 151.

WEEKLY DUPLICATE GAMES

At 8.00 p.m.
Ashdod — Tuesday; "Matnes," Quarter "D"
Ashkelon — Monday; Cafe Mandan, Afridar
Beersheba — Monday; Makif, High School 3
Eilat — Tuesday; Wizo House
Haifa City — Monday, Thursday; Beit Hagefen
Central Carmel — Sunday, Wednesday; Beit Rothschild
Neve Sha'anan — Tuesday; Beit Abba Khoushy
Hadera — Tuesday, Thursday; "Heychal Hehayal"
Herzliya B — Monday, Tuesday; Thursday; Country Club
Jerusalem — Wednesday; Diplomat Hotel
Kiryat Haim — Tuesday; Beit Nagler
Kiryat Tivon — Sunday; Beit Habistadrut
Nahariya — Monday; Thursday; "Calypso Club" near swimming pool
Netanya — Monday, Thursday; Blue Bay Hotel, Rehov Ein Hatheiet
Northern Region — Thursday; Guest House, Kibbutz Ayelet Hashahar
Pardess Hanna — Sunday; Wizo Club
Rehovot — Monday; Freemason Centre
Savyon — Sunday; Country Club
Tel Aviv — Wednesday, Thursday; Dukes Club

this week at the israel museum jerusalem

STRUCTURES SONORES LASRY-BASCHET — Saturday 25.11.78 at 8.30 p.m.
by Jacques and Yvonne Lasry.
Concert on pieces in their exhibition. Vivaldi, Bach, Lasry and "Improgr aphics."

OPENING OF EXHIBITION — Tuesday, 28.11.78 at 4 p.m.
CHILDHOOD DRAWINGS AND PAINTINGS OF ISRAELI ARTISTS
Drawings and paintings by Israeli artists made during their childhood, side by side with their mature works, in order to examine the connection between them (Youth Wing)

APHRODITE, A GREEK GODDESS — Tuesday, 28.11.78 at 8 p.m.
Hellenistic and Roman sculpture of the Goddess of Love, with an anthology of Greek love poetry. With the generous assistance of Revlon — the Art of Beauty

GALLERY TALK — Tuesday, 28.11.78 at 7 p.m.
FROM THE ARCHAEOLOGICAL COLLECTIONS. Mr. Uri Avidah (in English) CANCELLED

FILM — Tuesday, 28.11.78 at 6 p.m. and 8.30 p.m.
"THE RED DESERT" (Italy 1967). Dir: Antonioni

SPECIAL EVENT — Tuesday, 28.11.78 from 8 p.m. — 8.30 p.m.. Thursday, 30.11.78 from 4 p.m. — 4.30 p.m.
STRUCTURES SONORES LASRY-BASCHET by Jacques and Yvonne Lasry. Musical demonstration on pieces in their exhibition. (Lower Entrance Gallery)

FOR CHILDREN AND YOUTH: — Thursday, 30.11.78 at 3.30 p.m.
FILM: "SADKO" (USSR) Adventures of a group of children searching for the Bird of Paradise.

Saturday, December 2, at 8.30 p.m. Piano Recital by IRINA EDELSTEIN, prior to her European tour. Programme: Bach, "Italian Concerto," Beethoven, Sonata No. 21, "Waldstein," Chopin, Two Nocturnes, Sonata No. 2 in G sharp minor.

VISITING HOURS:
Israel Museum: S.M.W.Th. 10-5.00/Tues. 4-10 p.m./Fri. and Sat. 10-2.00
Shrine of the Book and Billy Rose Garden: same as Museum except Tues. 10-10.00
Rockefeller Museum: Sun-Thurs. 10-5/Fri. Sat. 10-2.00
FREE GUIDED TOURS IN ENGLISH: Sun. Wed. 11 a.m./Tues. 4.30 p.m. (Upper Entrance Hall)
FREE GUIDED TOURS IN HEBREW: Mon. 11 a.m./Tues. 5.30 p.m.

You are cordially invited to the opening of an exhibition of paintings by
PAUL MAMIE
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H.E. the Ambassador of Brazil
Dr. Vasco Mariz
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Art Gallery IPANEMA,
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126 Hanassi ave. Tel 82277
• Jerusalem, 8 Shamai st., Tel. 224624
• Netanya, 4 Herzl st., Tel. 22947
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T.A. 28/11 Cavalleria Rusticana • Pagliacci
T.A. 30/11 • Mignon by Thomas

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24.11, 14.00 Funny Girl — Barbra Streisand
25.11, 18.00 Les Violons du Bal — Michel Drach
21.30 Ma Nuit Chez Maud — Eric Rohmer
26.11, 19.00 The Red Shoes — Michael Powell
21.30 Boy Friend — Ken Russell
27.11, 19.00 La Strada — Federico Fellini
21.30 O Lucky Man — Lindsay Anderson
29.11, 19.00 Let it Be — Michael Lindsay-Hogg — The Beatles
21.30 The Sunshine Boys — Herbert Ross
Screenings: Beit Agron, 37 Rehov Hillel M. Shaver Auditorium

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WHAT'S ON

Notices are accepted for this column at the rate IL30 per line plus VAT; publication every Friday over a period of a month costs IL90 per line plus VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

CONDUCTED TOURS

Tourists and Visitors come and see the General Israel Orphans Home for Girls, Jerusalem, and its manifold activities and impressively modern building. Free guided tours weekdays between 10-4. Bus No. 6 Kiryat Moshe. Tel. 523291.

Hadassah Tours

1. Medical Centre. Tours in English at 9, 10, 11 a.m. and 12 noon, leaving from the Kennedy Building. Tour includes Chagall windows. No charge.

The Hadassah Synagogue — Chagall Windows — open to the public from 1.30-4.00 p.m., Sunday-Thursday. Buses 19 and 27.

2. Mt. Scopus Hospital: Tours from 8.30 a.m. to 12.30 p.m. No charge. Buses 9 and 28. Tel. 818111.

3. Morning half-day tour of all Hadassah projects, $5 per person towards transportation. By reservation only: Tel. 416333

Hebrew University, tours in English at 9 and 11 a.m. from Administration Building, Givat Ram Campus. Mount Scopus tours 11.30 a.m. from the Martin Buber Building. Buses 9 and 28, School of Education bus stop. Further details: Tel. 85430.

Emunah — National Religious Women's Organization, Tourist Centre, 26 Rehov Ben Maimon. Tel. 02-62468, 30620, 811588.

American Mizrachi Women, Free Morning Tours — 19a Keren Hayesod Street, Jerusalem, Tel. 232758.

MISCELLANEOUS

Jerusalem Biblical Zoo, Schneller Wood, Romema. Tel. 814822. 7.30 a.m. — 7 p.m.

Tel Aviv

CONDUCTED TOURS

Emunah — National Religious Women's Organization: "Kastel," 166 Rehov Ibn Gabirol. Tel. 440316, 788942, 708440.

ORT Israel: For visits please contact: ORT Tel Aviv, Tel. 233231, 762291-2; ORT Jerusalem, Tel. 533141; ORT Netanya, Tel. 33744.

American Mizrachi Women. Guest Tours — Tel Aviv — Tel. 220187, 243106.

Pioneer Women — Na'amat: Free tours. See our socio-educational services. Call for reservations, Tel Aviv, 03-256096.

Canadian Hadassah-Wizo Office: WIZO Clothing Bazaar on 116 Rehov Hayarkon, Tel Aviv, 8 a.m. — 2 p.m.

Haifa

What's On in Haifa, dial 640840.

Rehovot

Tours of the Weizmann House every half hour from 09:00 to 15:30 and until noon on Friday and eve of holidays. Nominal fee for admission to Weizmann House.

Visitors to Weizmann Institute invited to see film on Institute's research activities shown regularly at 11:00 and 15:00; Friday 11:00 only.

Please book: Tel: 054-83230, 054-83328.

ART GUIDE

Notices are accepted for this column at the rate IL33 per line plus VAT; publication every Friday over a period of a month costs IL100 per line plus VAT. Ads are accepted at offices of The Jerusalem Post and at all recognized advertising agencies.

Jerusalem

MUSEUMS

Israel Museum. Exhibitions Picasso's Women. An exhibition of prints showing Picasso's tribute to the rendering of the female form and insights into the artist's personal and artistic life.

Igael Tumarkin: Five variations on the Theme of Earth. Exhibition of drawings and proposals for sculptures.

Early 20th Century Posters (some 100 posters); Choice selection of works from adult education classes at the museum.

Neolithic Figurines from Shaar Hagolan.

Those Were the Days.

Exhibit of the Month: Two Sabbath lamps, a common lamp and three incense burners from the Yemen — late 19th or early 20th century.

Rockefeller Museum Exhibit of the Month: Two rare Egyptian gold coins of the Persian and Hellenistic periods. Bronze figurine of Alexander the Great, late Hellenistic period. Special Exhibit: Prehistoric hunters' sites in northern Sinai.

Visiting hours: Israel Museum: Sun., Mon., Wed., Thurs. 10 a.m.-5 p.m.; Tue. 4-10 p.m.; Fri. 10 a.m.-2 p.m.; Sat. 10 a.m.-2 p.m. Shrine of the Book, Billy Rose Art Garden: Sun., Mon., Wed., Thur. 10 a.m.-5 p.m. Tue. 10 a.m.-10 p.m.; Fri. and Sat. 10 a.m.-2 p.m. Rockefeller Museum: Sun. — Thur. 10 a.m.-5 p.m.; Fri., Sat. 10 a.m.-2 p.m. Tickets for Sat. and holidays must be purchased in advance at the Museum, Cahana or major Jerusalem hotels; in Tel Aviv at Rococo, Hadran and Kastel. Free guided tours in English, Sun., Wed., 11.00 a.m., Tues. 4.30 p.m. from upper entrance hall.

GALLERIES

Galerie Vision Nouvelle, Khutzot Hayotzer, Y.S. Hamlache. Original prints. Tel. 02-819804, 280031.

Tel Aviv

MUSEUMS

Tel Aviv Museum, 27 Sderot Shaul Hamelech. Exhibitions: Constructivism in the Art of the 20th Century. Arnold Newman — portrait photographs. "Le Bateau Lavoir" or the Birth of Cubism (audio-visual presentation in Hebrew). Habimah 1918-1978. Drawings.

Visiting Hours: Sun., Mon., Tue., Thur. 10 a.m. — 10 p.m. Fri. 10 a.m. — 2 p.m. Sat. 7-11 p.m. New Museum Building open Sat., 10 a.m. — 1 p.m. entrance free.

The Israeli Wax Museum exhibits the most stirring moments of the rebirth of Israel in the past 100 years.

The Shalom Observatory — A breathtaking view from 400 feet up.

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Haifa

MUSEUMS

Visit the Haifa museums: Ancient and Modern Art, 26 Rehov Shabtai Levi, Tel. 523255-8. National Maritime, Tel. 536622. Illegal Immigration, Tel. 536249. Music, Tel. 644485. Japanese Art, Tel. 83554. Mane Katz, Tel. 83482. Dagon Grain Collection, Tel. 664221. Artists' House, Tel. 522355.

GALLERIES

THE PLACE — 10 Heinrich Heine Street, Mount Carmel. Exhibition of paintings by JAN TOM VAN DEN BERGEN until December 1, 1978, 5-10 p.m.

Other Centres

Hazorea — Wilfred Israel Museum: Exhibition of masks and tapestry by Ninette Chaufheld, prolonged till Dec. 16, because of outstanding success. Photographs by Joseph Cohen and Hanan Laskin (till Dec. 30).

Transcendental Meditation Programme
Introductory lecture in English will be held in Tel Aviv on
Monday, Nov. 27, 1978 and Dec. 4, 1978 at 8 p.m.
at the World Plan Centre, 2 Yavneh St., Tel Aviv.
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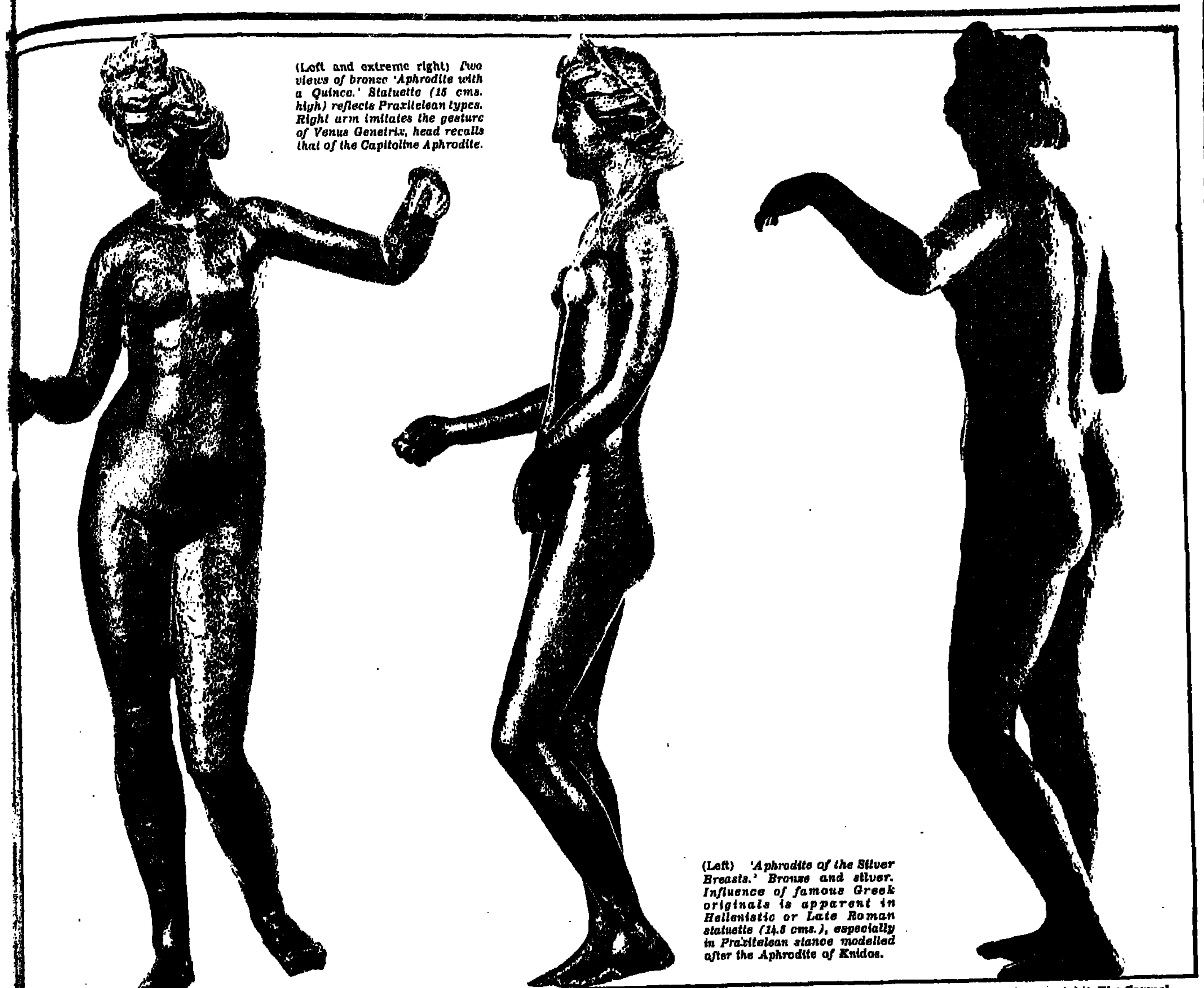


(Left and extreme right) Two views of bronze 'Aphrodite with a Quince.' Statuette (15 cms. high) reflects Praxitelean types. Right arm imitates the gesture of Venus Genetrix, head recalls that of the Capitoline Aphrodite.

(Left) 'Aphrodite of the Silver Breasts.' Bronze and silver. Influence of famous Greek originals is apparent in Hellenistic or Late Roman statuette (14.8 cms.), especially in Praxitelean stance modelled after the Aphrodite of Knidos.

(Left) Two views of marble 'Aphrodite at the Bath,' found at Ashkelon. Bathing figure, crouching under a jet of water, was very popular in the Eastern Mediterranean. (Second from right) The Carmel Aphrodite, found in the el-Wad cave. Pottery figure is clad only in a necklace, an anklet and snake-form garter. (Right) Rear view of 'modest Aphrodite,' seen 2nd left, previous page.

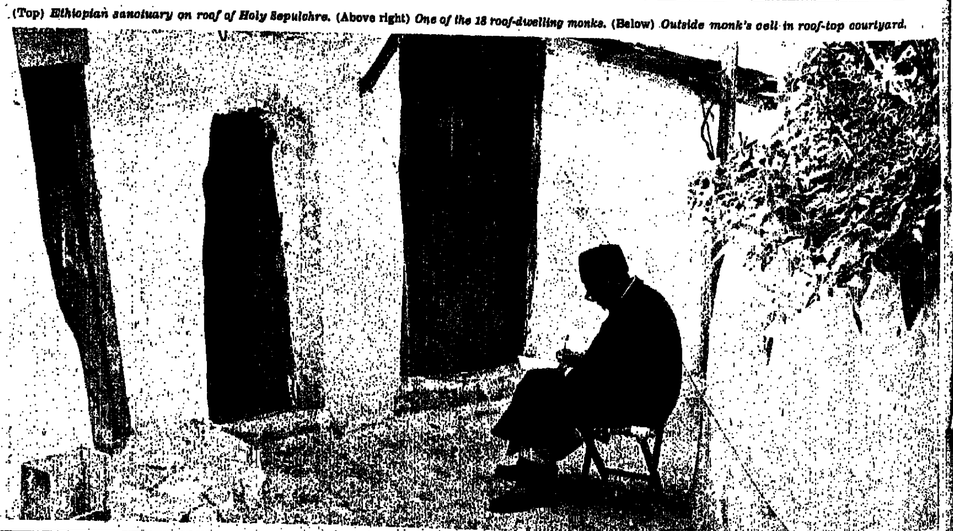
هكذا من الأصل

Room at the top

ALAN ELSNER visits the Ethiopian monastery on the roof of the Church of the Holy Sepulchre. Photos by RICHARD NOWITZ.

The Ethiopian monastery's only nun. Her duties include cooking.

(Top) *Ethiopian sanctuary on roof of Holy Sepulchre.* (Above right) *One of the 18 roof-dwelling monks.* (Below) *Outside monk's cell in roof-top courtyard.*



THE MONASTERY of Deir al-Sultan is really no more than a collection of primitive mud huts built around a courtyard. Just outside the courtyard is the Coptic monastery of St. Anthony, which houses the Archbishopric. Inside the courtyard, there is a small, green door that opens to the Chapel of St. Michael and the Chapel of the Four Martyrs. These lead in turn to a narrow passageway that finally emerges outside the main entrance to the Church of the Holy Sepulchre. The chapels and the passageway are at the centre of a bitter dispute between the Copts and the Ethiopians.

It began in 1838, when the Ethiopian monks in Jerusalem were wiped out in a plague and the Copts took over the keys to the passageway. By the time the Ethiopian Church sent replacements, the Copts refused to return the keys. And the Copts were backed in their decision by the Turkish authorities.

The Ethiopians claim they were discriminated against by the Turks because they were not Ottoman subjects. At any rate, one by one, they lost their hold on the Holy Places they controlled or had access to, and eventually they were ousted from the Holy Sepulchre. In order to maintain some kind of presence, the Ethiopians were forced to build Deir al-Sultan on the roof of the Chapel of St. Helena, which is part of the rambling and disjointed complex that was built around the supposed spot of Jesus' crucifixion.

Relations between the various sects in this most reverend of Christian Holy Places are governed by the *status quo* as it was laid down by the Turkish authorities in 1853, which covers not only the rights of access that each sect has to the various parts of the Church, but also the usage of every object in it.

When the Old City came under Israeli jurisdiction in 1967, the position was still that the chapels remained permanently closed to the Ethiopian monks.

This was particularly galling at Christmas and Easter time, when the Copts would march in procession through the passageway and into the Holy Sepulchre itself, where they have the use of a small chapel, while the Ethiopians were forced to hold their services outside in the courtyard of Deir al-Sultan.

On Easter eve 1970, while the Copts were conducting their service in the Holy Sepulchre, the Ethiopians changed the padlocks on the doors at both ends of the passageway. The courtyard was crowded with Israeli policemen at the time — but either they did not appreciate the significance of the drama that was being played out before their eyes, or there was some kind of collusion going on. At any rate, they made no attempt to prevent the switch and they then stopped the Copts from approaching the passageway.

Three days later, the case was brought before the High Court of Justice. And in March 1971, the late Justice Agranat handed down a decision in favour of the Copts. At this point, however, the Israeli government intervened, ordering that the situation be frozen until the dispute could finally be settled. That was seven years ago. A solution has still not been found.

TODAY, there are 18 people living on the roof of the Holy Sepulchre in the Deir al-Sultan Monastery — 15 monks, two nuns and one young Ethiopian who prepares their food.

On the day of our visit, most of the monks were sitting outside their cells enjoying possibly the last of the summer sunshine. Most of them were reading devotional material, but when I approached Father Gavrantasi, I saw to my surprise that he was learning Hebrew verb tables. His Hebrew was not yet good enough for him to be able to conduct a conversation in it, though he did manage to tell me that he has been in Israel for five years and is learning the language because he loves the country. He then directed us to Father Zacharia, whose Hebrew, he said, was better.

Father Zacharia has been in the country for 15 years. He invited us into his cell and offered us a glass of grapefruit juice. The cell, consisting of two sections, was barely big enough to seat the three of us. From outside, the huts, though primitive, do not look uninhabitable. But from inside the view is quite different. The dank and peeling walls were bare except for an Ethiopian Airlines calendar, which upon inspection proved to be for 1966. Father Zacharia complained that his cell was not waterproof. All around it were various vessels and containers to catch the water that comes through every time it rains.

Zacharia's home is divided into two sections. His bed is in one of them, though it doesn't seem possible that the good Father can straighten his legs when he lies down. In the other, there is a table on which I saw two or three books and a pamphlet in French, a language that he does not understand, with a portrait of Pope John Paul II on the front. After some prompting, Father Zacharia read from one of his Amharic books for us — it turned out to be the first few verses of the Gospel of John.

APART FROM these tiny whitewashed huts, the monastery consists of a small dining room, some foul-smelling toilets, which were apparently built by the British, and of course the entrance to the famous chapels. One bends one's head slightly to enter and then descends a few steps.

The Chapel of St. Michael is a small, rather gloomy chamber, the walls of which are covered with bright paintings which do something to lighten the atmosphere. They are obviously of a recent date and were presumably put up by the Ethiopians after their 1970 coup brought the chapels back into their possession, at least for the time being. One painting depicts the famous meeting between King Solomon and the Queen of Sheba, who, according to legend, actually ruled over Abyssinia. It is interesting that all the Jews in the painting are white and all the Ethiopians, including of course the Queen herself, are black.

Before leaving, we took a look at the Monastery of St. Anthony, which is built adjacent to the roof. The entrance to the compound is guarded by an Arab watchman, who makes his living by pointing out to visitors the Ninth Station of the Cross, situated immediately outside Deir al-Sultan. The watchman required a bribe before he would let us into the monastery. It certainly presents a contrast to the shoddy poverty of Deir al-Sultan. A row of freshly painted, two-storey houses ring a courtyard. The complex includes a school and a church.

THE 66 ETHIOPIANS currently in Israel are concentrated, if that is the correct word, in five different places. Apart from Deir al-Sultan and the monastery on Ethiopia Street, there are the Archbishop's Residence in the Old City, a convent in Jericho and a monastery at Bethany. Three of the monks and one nun are hermits.

I learned from Father Abba Mezgebe Selassie that one can apply to become a hermit after 10 years in an Ethiopian monastery. Being a hermit involves permanent partial fasting. The hermit at Bethany eats only plants and has not spoken for 25 years.

Despite the troubles that have beset Ethiopia in recent years and the travel restrictions that are in force there, the number of Ethiopians who make the Easter pilgrimage to Jerusalem has been steadily increasing in recent years. Two hundred in 1977 as compared with only 80 in 1975. The Ethiopians have also succeeded in setting up some small schools where the Ethiopian languages of Amharic and Geez (the ancient language), are taught. These institutions are open to Ethiopians and Israelis.

Though the Ethiopians are pleased with the treatment they are getting from the Israeli authorities, their biggest worry remains Deir al-Sultan. The site is clearly in need of wholesale repair, if not reconstruction, but the Ethiopians are prevented from making any repairs themselves so long as the dispute continues. Repairs are carried out by the Israeli authorities, but these are essentially patching up jobs.

Officials at the Ministry of Religious Affairs say that their intention is to clear up the dispute through mediation and consent. Court actions and enforced decisions do nothing to promote friendly relations between the parties and would not resolve the argument to the satisfaction of both sides, I was told.

Meanwhile, a Cabinet committee has been set up to look into the dispute. The committee comprises the ministers of justice, of religious affairs and of housing under the chairmanship of the minister of the interior. It has visited Deir al-Sultan and the two chapels, but no visible progress has been made.

So the dispute drags on, and nobody knows how it will end. But one thing is certain. It's going to be a very cold and uncomfortable winter for the monks on the roof of the Holy Sepulchre. □

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Bulls and chastity

WITH PREJUDICE

Alex Berlyne visits the Emerald Isle: 2

AS WE LEAVE Ennistymon, Co. Clare, we spot a sign: "A pity you missed us — The Falls Hotel." Are we supposed to turn back? Or is it just a variation on John Greenleaf Whittier's lines: "For all and words of tongue or pen, The saddest are these: 'It might have been!' "?

Some of the signs we see are less ambiguous. Adare's Manor Garden Centre has one which warns: "Dogs Are Not Allowed to Water the Plants."

The most puzzling of all is a line in the guidebook about Castlekirke (Caislear an Circe: the Hen's Castle), an island on Lough Corrib, near Maam, which refers to "its many legends about the Enchanted Hen."

Sparing no trouble or expense (a 2p phone call to the incredibly efficient Irish Tourist Board), I learn that these tell of a witch and her hen who built the castle in a single night for an O'Flaherty who was being besieged by his enemies. She warned him that so long as the hen lived, he or his men would never want for food. But O'Flaherty and his soldiers, tiring of boiled eggs, scrambled eggs, fried eggs, grew heedless of the witch's warning, and killed the hen and ate it. Before long his enemies surrounded the island, and O'Flaherty was finally forced to capitulate. It's quite like the story of Eve and the apple, only without the love interest.

While searching *The Irish Times* for news of home, we come across any number of strange items. A man was charged at Roscommon District Court with refusing to give a sample of blood or urine to the police after a positive breathalyser test. He was acquitted, we learn to our astonishment, because his excuse was "so unbelievable as to be believable."

This is clearly a freshly-minted Irish bull, one of those glorious verbal blunders containing a germ of irrefutable logic for which the country is famous. It deserves to be enshrined alongside such classics as "I took so much medicine I was sick a long time after I got well," or "That's the most unheard-of thing I ever heard of," and "I can never get these boots on until I have worn them for a while."

No writer, however, is immune from such clumsiness. Shakespeare himself was guilty of penning:

Turn from the glittering bribe
your scornful eye,
Nor sell for gold what gold can
never buy.

At Ratoath, in Co. Meath, we are having a drink in a pub to console ourselves for having lost 20p on the Tote at the nearby Fairyhouse racecourse when we hear the Irish bull story to end all Irish bull stories.

The landlady is talking to an old farmer perched on a barstool.

"Wasn't it terrible about poor Mike?" she asks.

"Yes, it was a bit of a shock," he admits.

"How did it happen?" she asks.

"Well," he says, sipping his Guinness reflectively. "If you work a lot with bulls *you tend to get careless.*"

DEPENDING ON HOW you look at it, this beautiful, enchanted land is priest-ridden or a country of saints and scholars.

The Redemptorist Fathers once suggested that, just as the gold pin of the Pioneer Total Abstinence Association proclaimed that the wearer had repudiated drunkenness, so a purity pin would indicate unswerving adherence to chastity. A friend of the writer Benedict Kiely once hailed a well-set-up girl from Co. Meath by asking her where was her chastity pin. "Whereupon, with a smile as broad as a Boyne Valley pasture, she replied that she was using it to hold up her drawers."

Mind you, there are signs that the Church is coming to terms with a secular Ireland, that censorship of the Arts has relaxed considerably, and that people feel more comfortable with the situation.

While we are in Galway there is a special news broadcast on RTE, announcing the election of John Paul II. *"Habemus Papem,"* a Father Fitzgerald intones, unconsciously echoing Mr. Begin. He goes on to tell the momentous news at some length only to be followed by an announcer who says, "And now for the Farming Diary. The Pigs and Bacon Commission are another crowd to get a new head today." A certain Fergus Morton has been appointed general manager.

As for the saints and the scholars, there is a well-known story about a young priest who gave every penny he got to the poor. One morning he met a boggarman who asked him for money and he couldn't help him as he'd already given everything away.

"For God's sake, Father, and the sake of the Holy Angels, put your hand in your pocket," the beggar repeatedly implored. Finally the young priest did so, saying, "Look, I'll show you my pockets are empty," when, to his intense surprise, he found a half-crown. He couldn't wait to get back home and tell the parish priest he room-ed with about the miracle.

"Ah miracles, my hat!" said the parish priest. "You'd want to watch whose trousers you're putting on in the morning!"

CHASTITY IS probably more the result of economic circumstances than the power of the Church.

The evidence is in the classified ads. *The Kerryman* carried one not long ago which said "Youth, aged 40, with own farm and car, etc., wishes to meet widow or girl with view to marriage." Only a "youth" who is already financially self-sufficient can afford a wife; the only alternative is to find a comfortably fixed widow. There is the story of one such who was weeping buckets over her husband's corpse when a man proposed to her.

"I can't marry you! I can't marry you!" she cried. "I am promised to the man that shaved him!"

DESPITE A RECENT encouraging upsurge in the economy and a rush of British capital to the Dublin Stock Exchange, Ireland is changing very slowly. Quick solutions seem to be distrusted, the human scale is respected and every effort is being made to balance the advantages of industrialisation with a proper appreciation of the age-old links between man and the land that other nations might well envy.

The negative aspects of the past are everywhere evident. Rural Ireland is empty. As the result of famine, eviction and economic hardship, there is hardly a landscape that does not include a ruined church whose congregation has emigrated or a ruined cottage whose inhabitants have long since gone "off to Philadelphia in the morning."

During the Troubles, of course, the number of picturesque ruins was added to immensely. As Barry Fitzgerald pointed out to John Wayne in *The Quiet Man*, "If the IRA were in on this there wouldn't be one stone of your feine house left standing on another."

One result of the depopulation is that the roads are relatively empty, making driving a pleasure. At 11 o'clock on a weekday morning I drove for more than a quarter of an hour along the main Galway-Dublin highway without seeing another car in either direction. The few cars about seem on the whole to be driven by courteous and careful drivers and the major traffic hazard would appear to be the innumerable cows which wander about the country roads, often strung out for miles like a cattle drive along the Old Chisholm Trail.

While we were in Galway we read of a hearse driver who'd rammed into two cows near Lisnaskea. The cattle were transformed into Wimples and he was banned from driving for five years for being drunk at the wheel but, search the columns of *The Irish Times* as I might, I could not discover what had happened to the corpse.

In another instance, judging by an ad. which appeared in the *Co. Cork Southern Star*, the disposition of the remains was not in doubt:

For Sale
1978 Opel Hearse
In spotless condition.
Genuine reason for selling,
owing to owner's death.

WE CROSS the Burren, a plateau of bare limestone dotted with dolmens, stone forts and megalithic tombs, which would have been suitable for rehearsing a lunar landing. An old description sums up its stark and inhospitable nature: "Not a tree whereon to hang a man; no water in which to drown him; no soil in which to bury him."

Yet visiting the Burren Display Centre in Kilfenora, a village dotted with Celtic high crosses, we are surprised to see what riches the rocky crevices of the Burren hold. Rare flowers of Arctic and Mediterranean origin abound and unusual butterflies haunt the area. One of the highlights of the museum is a huge Celtic gold collar found at nearby Gleninsheen.

The soft Atlantic rains blow in from the west where the blue shapes of the Aran Islands, Inisheer, Inishmaan and Inishmore, loom on the horizon like the Islands of the Blessed. John Betjeman wrote some lines on this part of Co. Clare;

Stone-walled cabins thatched
with reeds
Where a Stone Age people
breeds
The last of Europe's Stone Age
race.

One of the race is working in stone at the very moment we pass by his thatched cabin near Doolin. Tom Connell, a self-taught sculptor, is producing strange and beautiful carvings from the pale green Connemara marble quarried nearby. His work is in private collections all over the world but he feels isolated and asks us to send him any books or magazines on sculpture that we can lay our hands on.

Tom's life is simple. There is sweet water from the spring, fresh milk and butter from the black cow, potatoes, cabbage and onions in plenty. The hens ensure a supply of fresh eggs, there is oatmeal and soda bread and a side of bacon hanging from the rafters.

We were told that the turf fire in the open fireplace has not gone out for 200 years. He puts us right: "No, it's only about 80 years. Only 80 years or so."

Every night the embers of the fire are smothered in ashes and in the morning they're uncovered and fanned into flame again, fuelled with chips of "fir," the dried resinous wood from the bottom of the bogs.

WE CARRY AN introduction to Micheal Vaughan, the landlord of the Aberdeen Arms Hotel at the nearby coastal village of Lahinch. He is tremendously erudite and a great raconteur; as the ballad of *Finnegan's Wake* puts it, "He has a tongue both rich and sweet." Though it is the lunch hour and he should be attending to business in the dining room, Mr. Vaughan is prodigal with time and clearly takes the world "fine and easy." We find this completely infectious and forget our itinerary as we enjoy his fund of stories. Aware that we've abandoned our timetable, he tells of the extraordinary behaviour of an American tourist who had visited the hotel a short time previously.

"Would you believe it?" he asks. "He had the effrontery to tell me the clock in the bar was five minutes slow. For all I care, it could be 24 hours slow."

Micheal Vaughan has been recommended to us as an expert on the scandalous story of Corny O'Neil, a Catholic landowner, M.P. and a great lecher who is credited with having practically populated Co. Clare by his unselfish dedication to the *droit de seigneur* at the beginning of the 19th Century. His memorial on the 250-metre-high cliffs of Moher, north of Lahinch, Micheal tells us, has an inscription composed by the old rogue which is a masterpiece of *double entendre.*

"But," he says, "one day Corny went too far. He coveted the priest's house and enlisted the aid of an attorney to have the cleric dispossessed." Micheal leans forward for emphasis. "And, do you know, hardly a day had passed when Corny dropped dead! People said it was the judgement of Heaven."

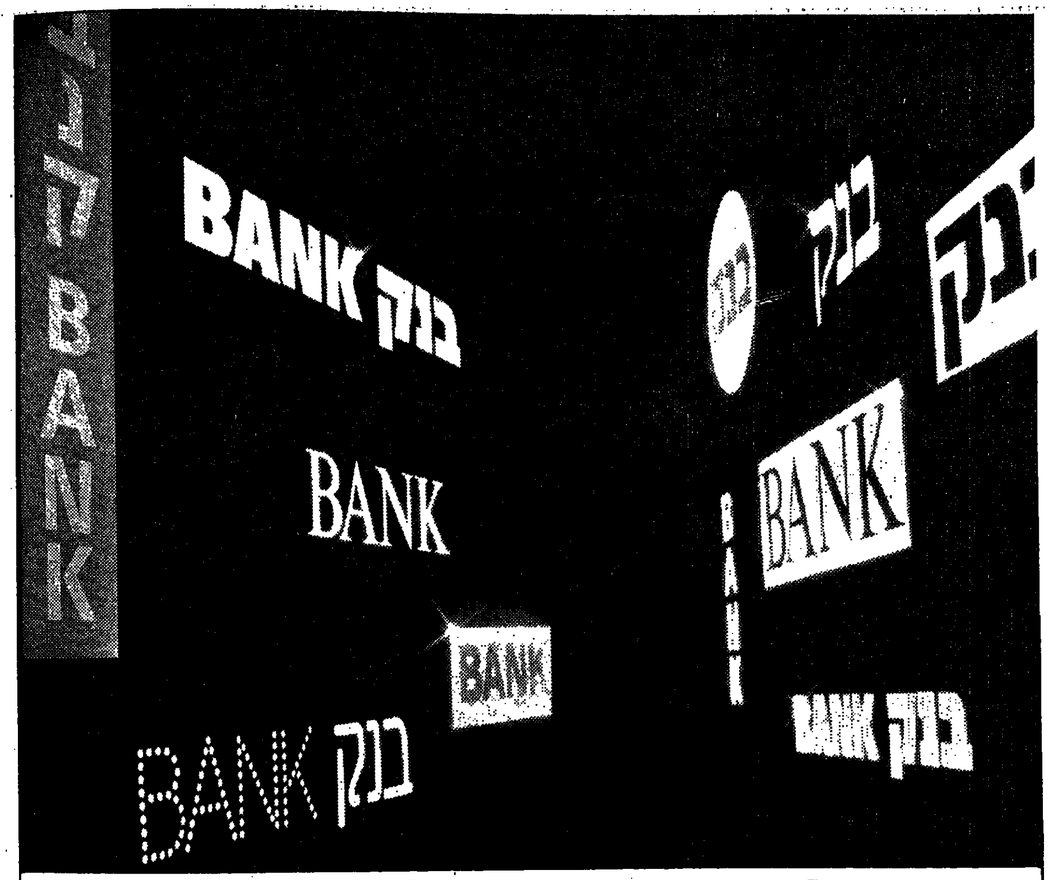
WE SPEND the night in a comfortable farmhouse at nearby Crusheen and taking the advice of Mr. Griffey, the farmer, drive down the road to The Railway Inn where they have *seisuin*, traditional Irish musical sessions. A number of old men, one almost entirely toothless, sing songs in Gaelic and English, quite unaccompanied; this is clearly not a performance for tourists. They tell of unimaginable wrongs, of centuries-old suffering, of hopeless battles long ago and, saddest of all, of parting and never meeting again.

The extremely respectful audience chime in occasionally to express agreement with the sentiments voiced and a difficult passage brings cries of "Good man, good man!" It's a long way from Tin Pan Alley and the ballads seem unshaped by literary influences of any kind. The process was noted by Patrick Kavanagh:

Unlearnedly and unreasonably
poetry is shaped
Awkwardly but alive in the un-
measured womb.

AT NEARBY Killinaboy, there is an 11th Century Church which marks an earlier site dedicated to St. Inghean Bhaoth. Over the south door is a strange carving. According to my guide book it is "a perfect Sheila-na-gig (crude female figure of uncertain significance)."

This seems to describe a lot of girls I've know. □



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Late developer

BERNARD-LAZARE by Nelly Wilson. Cambridge University Press. 348 pp. No Price Listed.

Alan Elsner

BERNARD LAZARE is in many ways a unique figure. The son of a semi-assimilated French-Jewish family, he grew up without any awareness of his Jewish roots, and embarked upon a career as a libertarian-socialist writer and thinker with pronounced anti-Semitic tendencies. Yet Bernard-Lazare (the *nom-de-plume* of Lazare Marcus Bernard) was one of the few figures of the self-hating Jewish left to make the intellectual and emotional journey from anti-Semitism to Zionism and a profound commitment to the defence of Jewish rights everywhere.

It is perhaps for this reason that he has been strangely neglected by history. Difficult to categorize, he falls somewhere between the two stools of Zionism and anarchy, with the result that neither side has been eager to claim him as its own. In a sense therefore, Nelly Wilson's book is more than straight historical research. It is an attempt to rehabilitate the memory of this unusual man and to reinstate him in his proper historical place.

The book takes us briefly through Bernard-Lazare's early years in Nimes and his brief flirtation with symbolism, before examining in greater detail the ideology which he adopted and was not to abandon throughout his life — that of libertarian anarchy. However the body of the book addresses the central theme in Bernard-Lazare's life — his attitude to his own Jewishness and his position on the fate of the Jewish people as a whole.

BERNARD-LAZARE lived in tempestuous times. Even before the Dreyfus Affair, in which he was to play a central role, the sign of resurgent and virulent anti-Semitism in France were unmistakeable. The publication of Edouard Drumont's *La France Juifa in 1886 had unleashed a flood of anti-Semitic literature, which* was soon reflected in calls to free France from Jewish control, and even in the reappearance of the old blood libel at Chatellerault in 1892. Bernard-Lazare's initial reaction was to construct a specious analysis of anti-semitism which distinguished between what he termed "Israelites" and Jews. According to this theory, small shopkeepers, doctors, soldiers, artists — men who worked and lived honestly side-by-side with their fellow countrymen — were "Israelites." The rest, especially the rich, were Jews — and as far as these were concerned, Bernard-Lazare was able to agree with the harshest of Drumont's anti-Semitic opithets. The problem was that the anti-Semites failed to appreciate this distinction, and lumped "Israelites" and *Jews all together as legitimate* objects of attack.

In order to get to the bottom of the mysterious and inexplicable phenomenon of Jew-hatred, Bernard Lazare embarked on a comprehensive study of the problem, which was eventually published under the title, *Anti-Semitism — Its History and Causes.* This book was to prove the turning point in his life, for by immersing himself in "the vast body of anti-Semitic literature which haunted him for the rest of his life, he became more than hostile to it and all but converted to Judaism." This intellectual conversion is apparent within the book itself. Whereas the first chapter repeats his earlier anti-semitic ideas, the later chapters drastically revise this analysis.

ALL THIS served as the intellectual preparation for the pivotal role that Bernard-Lazare was to play in the Dreyfus Affair. He was in a very real sense the first dreyfusard, the first ally that the Dreyfus family won to the cause, and one of the most active. It was Bernard-Lazare who wrote the *first* pro-Dreyfus pamphlet, "A Judicial Error — the Truth about the Dreyfus Affair." It was also Bernard-Lazare who succeeded in winning the support of many prominent dreyfusards, including Emile Zola. But his approach to *the battle was very different from* that of many of his fellow fighters. Bernard Lazare understood more clearly than anyone else that the central issue at stake in the Affair was a Jewish one. He appreciated the fact that Dreyfus had been victimised solely because of his identity as a Jew, and therefore it was also as a Jew that he had to be defended and rehabilitated.

It was precisely this aspect that the Dreyfus family and many of its supporters wanted to play down, emphasizing instead the question of individual rights. This approach won out, and Bernard Lazare was withdrawn from the front-line in the battle to secure Dreyfus's release. Eventually, when the history of the Affair came to be written, the part he had played in it was largely ignored.

From the defence of Dreyfus to Zionism was not a long step, and Bernard Lazare quickly made it. He wrote to Herzl a mere three weeks after the publication of *Judenstaat,* offering his support, and the two men were soon in regular contact. Bernard-Lazare attended the second Zionist Congress in 1898 and was immediately elected to the presidential council and action-committee of the movement. However, Herzl's bourgeois ideas and methods offended his libertarian instincts and he soon fell out with the Zionist leader. However, he continued to support Zionism, and his last campaign was fought on behalf of Rumanian Jewry, on the eve of the Kishinev pogroms. He died in 1903, at the age of 38.

This book is well-written and unfailingly interesting. If there is one criticism, it is that all the quotations are given in the original French. This fact will probably be enough to confine the book's readership to academic circles, depriving it of the wider audiences that it would otherwise deserve.□

Reason to believe

LETTERS OF MAIMONIDES translated and edited by Leon D. Stitskin. New York, Yeshiva University and Feldheim. 200 pp. $10.

Nissim Rejwan

THE UNION of a fervent belief in God with a life-long habit of speculative investigation has always been considered Maimonides's most distinctive feature as a Jewish philosopher and scholar. This is apparent in all his works, but particularly in his letters, which Stitskin rightly considers essential to the understanding of Maimonides's "authentic thought modes."

All the well-known letters are translated here, though not always in their entirety. There are extensive excerpts from Maimonides's Letter on Apostasy, addressed to the Jews of Marseilles, to his disciple Joseph ibn Aknin, to his translator Samuel ibn Tibbon, to Hasdai Ha-Levy and others. Also included are portions of Maimonides's letter of moral instruction to his son Abraham and his response to Joseph ibn Gabir, a relatively unknown Baghdad Jew whose queries enabled Maimonides to clarify points on which his authority was being challenged by Samuel ben Ali, head of the Talmudic Academy in Baghdad.

Maimonides's Baghdad critics objected that his work denied the resurrection of the dead. The philosopher dismissed the allegation as malicious slander.

On other occasions he emerges as an unrelenting teacher, insisting that his followers embrace only those assumptions acceptable to rational thought. In his letter to the Jews of Marseilles, he wrote: "Our eyes are set in the front and not in the back. One should therefore look ahead of him and not behind him. I have thus revealed to you with these words my whole heart."

Stitskin does a fine job of translation, though one may have some reservations about his selections. He provides a wealth of information in his introductory remarks, and his footnotes are copious and relevant. But he regrettably omits Maimonides's remarkable reply to Obadiah, a convert to Judaism from the Holy Land who seems to have felt inferior "by blood."

The answer was prompt and unambiguous: "Thou hast asked about the blessings and the prayers, and whether you should say 'our God and the God of our fathers' and 'who has sanctified us with the blessings' and 'who hast given our fathers and inheritance,'...and the rest of the traditional allocutions. Thou shouldst use them all and change nothing but shouldst pray as a native Jew..."

As to the matter of "blood," Maimonides wrote: "Let not thy descent be light in thine eyes...If *our* descent is from Abraham, Isaac and Jacob, *thy* descent is from God Himself. And so it is expressly stated in the book of Isaiah: 'One shall say: I am the Lord's; another shall call himself by the name of Jacob,' " □

Early memories

SUCH A LIFE by Edith LaZebnik, New York, William Morrow. 289 pp. $8.95

Lynn Sharon

EDITH LAZEBNIK and my mother have much in common. Both women are superb weavers of tales; both imbue their stories with drama, excitement, romance, and just a touch of melancholy; and both women remain starry-eyed romantics even after having spent seven decades jostled by harsh reality.

Neither woman is naive, yet they manage to preserve an inner dignity and a sunny frame of reference, relegating the rain for those private moments when no one is looking. Sunny dispositions notwithstanding they have not forgotten the harshness of their own lives which could read like a litany of misery, beginning with memories of pogroms in Czarist Russia and the streams of Jewish blood that cascaded past them as they ran from rampaging Russian mobs.

Yet they have managed to persevere against adversity and they have maintained their generosity of spirit, zest for life, and love for their fellow man. No easy achievement when one considers the baggage they had to carry with them throughout their lives. This book is the legacy of Edith LaZebnik's generation — a generation of iron-willed women who never lost their intense love of life, and who lived their lives in quiet resignation to what is and what must be, although the dreams died hard.

Edith LaZebnik was prompted to write this book at the urging of her father who, while reading *The Daily Forward*, a leading Yiddish language daily of yesteryear, said to her that his stories were better than the ones he read in the newspaper.

Judging by this book, Duvidel Eisenberg (Edith's father) was undoubtedly right. Edith began jotting down his nostalgic musings, culling a good many of the stories from out of her own childhood memories.

The stories, written originally in Yiddish, were later translated with the help of her children who endeavoured to preserve their mother's Yiddish syntax and language rhythm. At times the approach is effective, lending a special flavour to the stories, while at other times I found the style excessive and the curvature-of-the-spine English irritating. With this one minor criticism off my chest, let me share just a few of the vignettes with you.

EDITH BEGINS with her father's first marriage at the age of 14 to the sickly 19-year-old daughter of a prosperous family friend. Even though she writes in a bare to the bones, terse-to-severe style, the poignancy of this story comes through. Duvidel is betrothed at his Bar Mitzvah celebration without being told that such an arrangement is taking place.

A year later he is led to the bridal canopy where his bride is the "hollow as a skeleton" Elke who sat at his side during his Bar Mitzvah party. "Like a piece of yellow wood, she looked as though somebody pulled from it the bark, shiny, hard, skin and bone." Elke also brought with her an attractive dowry which to Duvidel's impecunious parents appeared a king's ransom. The grim charade ends one year later. The story of this "marriage" is told with great compassion for both unfortunate children and their well-meaning but victimized parents.

In another tragic tale the spectre of anti-Semitism — that ever-present Russian malaise which still grips the Slavic soul — sets into motion a set of tragic events that almost causes the death of the author. The story begins with the blossoming friendship between two 12-year-old girls, Edith, and Katya, a peasant girl. The friendship is encouraged by Katya's father, a heavy-drinking though generous-hearted man, who is somehow touched by their relationship, and opposed by Katya's mother, an obsessional anti-Semite. It is the mother's blind hatred that ultimately causes everyone untold grief.

THIS TERRIFYING chapter in Edith's life does not dampen her zest for life nor subdue her precocious adolescent dreams. At the age of 14, Edith finds herself playing the role of cupid for her cousin Sonia who has fallen madly in love with a non-Jewish Russian doctor.

In a bitter-sweet tale of star-crossed lovers, Edith plays a major role, no doubt prompted by her own growing infatuation with the *dashing* doctor. Her childish fantasies, however, leave no room for the inevitable denouement. Although this is a very disturbing tale one can empathize with Edith's ardour. "Misha...took a little box from his pocket. He opened it and took out a gold locket and put it around Sonia's neck...then he took out another little box and opened it and said 'Anuta (Edith) for you.' A tiny pin with a red stone. Still shows the light today. Then I didn't care. I threw my arms around his neck and gave him such a kiss."

The recollection of this episode has been enshrined in one chamber of Edith's heart where it is treasured and dusted off along with the other small tokens of Misha's gratitude.

All in all, a life well lived and well told.□

From here to eternity

DURATIONS: The Encyclopedia of How Long Things Take edited by Stuart A. Sandow with Chrissie Bamber and J. William Rioux. New York, Avon Books, 297 pp. $2.25

Wim van Leer

I NOW WONDER how I ever managed to get through the day without this little marvel.

Durations is devoted, to the exclusion of all else, to "the time it takes," whatever the "it" may be; and an eyeopener, if sometimes a bit of an eyecloser, it is. Who could have guessed that "it takes 15 minutes for a stripper to burn 86 calories or 103 seconds for a blue shark to swim a mile."

As the blurb inform us, it is "the greatest book of all time."

Since man is the only creature on earth who sees life as a terminal affair, we are very much aware of the preciousness of time. By declaring that "time is money" we have bestowed on time the highest accolade in our vocabulary. Yet if we wasted money like we waste time we'd all be in the workhouse. However, most of this waste is not of our own volition but caused by the action, or rather inaction of others. It is a process known as *waiting* — for planes to arrive, telephones to ring, traffic jams, etc. ("Be with you in a jiffy"). Fine. But with a jiffy here and a jiffy there the jiffies accumulate into minutes, the minutes into hours, and the hours into wasted years.

"The doctor will see you presently" says the white-coated secretary. In the meantime you browse through the seven-month-old copy of *Stern, Schweizer Illustrierte* or *Paris Match.* Is Princess Margaret a nymphomaniac? Was Princess Suraya's hysterectomy really necessary? Is Liz Taylor *regular*? Twelve minutes later the doctor bids me into his presence. "I said I wouldn't be long, didn't I?" he beams smugly. Good God, what I could have done with those 12 minutes, had I known in advance aided and abetted of course by *Durations.*

I COULD have "made a simulated space-flight at the Spacarium at Seattle Center;" or "have sexual intercourse of median duration according to 18 to 24-year-old males in a Morton M. Hunt study for Playboy Press;" or "spread a cubic yard of loose sand or loam." But Seattle is a long way away, and where does one find a cubic yard of loose sand in a doctor's waiting room? There was only the secretary.

THE OTHER DAY I had occasion to go and see Dr. Burg, that most punctual, courteous and well-organised of our ministers.

The secretary announced my arrival. The minister came out of his room: "Could you wait two minutes?" he pleaded. "Of course, Sir" I replied and began consulting my little manual on how best to spend the time. An amazing number of options were listed. I could bake an ounce of blue-fish or sea-bass. According to Dr. C. Kinsey I could, along with three-quarters of the male population, reach a climax. This idea I abandoned immediately; suppose I belong to the quarter that takes more than two minutes — I would have to keep the minister waiting. Alternatively, I could auction off a racehorse, watch a duck copulate from start to finish or a giraffe run a mile.

But why should my two minutes be spent in one single mad activity? I could reach the 86th floor of the Empire State Building (1 min. 25 secs) *and* have enough time "to achieve vaginal lubrication following sexual stimulation in women under fifty" (see William Masters and Virginia Johnson) — *and* be able to loosen the skin of a peach by dipping it in boiling water. A well-spent two minutes.

The problem was that in Dr. Burg's waiting room there were practically no facilities for loosening peach skins. By the time I had planned my waiting period, the two minutes were up and Dr. Burg, that paragon of punctuality, followed by two gentlemen whose attire reflected their metaphysical inclinations, told me, "Just one more minute" and disappeared into an adjacent room.

According to my little tome an incredible amount of activity can be accommodated within this short span of time. The first suggestion seemed a little suspect: "A couple to have a session of sexual intercourse marred by premature ejaculation;" for it could be argued that some people are more premature than others. But then, who am I to quibble with Masters & Johnson who have added to the joys of copulation the side-splitting hilarity of statistical absurdity and irrelevance.

Thank God, there were other options, to whit, "Entire procedure of courtship and egg-laying among sticklebacks" (What's the great hurry?) I could seam 1,000 ½-litre cans; cut five tons of coal, using hydraulic equipment; shred 30 metres of 8½-inch-wide paper. I had just decided to produce 138,000 sperm cells, when the minister returned alone, begging for half a minute more.

You'd be amazed what can be accomplished in half a minute. One could of course opt for producing 69,000 sperm cells; "whales and elephants to copulate — not together, of course." (this Sandow fellow can be a barrel of laughs); "to wash a cow's teats;" or "an individual hair follicle to be removed by electrolysis."

In fact, after 22 seconds Dr. Burg declared himself at my disposal, which could have left the whales and elephants in an embarrassing mid-position, the cow's mammary ablutions only partially completed, and I hate even to contemplate the state of a *partially* removed follicle.

NOW TAKE air travel. Because of a proclivity to unscheduled delays, I have been avoiding our National Carrier. But with *Durations* in my pocket I no longer fear that disembodied voice informing me that flight number so-and-so will be delayed by one hour, secure in the knowledge that in that span of time I can "de-ice 10 miles of a two-lane road by spreading rock-salt from a truck" or, during summer, "remove 400 pigs' hides automatically using a machine developed by Wolverine Worldwide." Since the latter may give offence to the good Dr. Burg I would sooner die from exposure in the icy waters of the Arctic Circle which also takes an hour.

If it is all the same to El Al, I would sooner have a 2½ hour delay during which "I could see a three-ring circus," which is not a bad way to describe the company's labour relations, or plead with the management (if that's what they call it) to extend the delay to 2 hours and 36 minutes (what is six minutes in the life of an El Al passenger?) during which time "I could replace the cylinder-head on my six-cylinder car," or, seeing the departure lounge filled to capacity "stimulate the vaginal lubrication following sexual stimulation in 319 women *under* 50" (based on Masters & Johnson).

OR TAKE OUR prison population. Mr. Tzur, now serving a 15-year sentence, could "if he planted dwarf peaches witness the end of their fruitbearing period," "observe the life-span of a mink," or "become an experienced airline dispatcher."

His colleague, Mr. Benson, with 12 years (loss a third for good behaviour), was no doubt looking forward "to become proficient at the sleight of hand necessary to execute the classic cups-and-balls magic trick — such as the shell game," had not officialdom interfered with due process of law, reducing his term to 23 months.

Still, it would have enabled him to sit out "the gestation period of an elephant"" *and* "have enough time to observe golden hamsters reach sexual maturity" or "infant moles resume normal activities after a caesarean operation." Anything is better than sewing mail-bags.

THE SHORTEST entry: 0.(24 zeros)1 of a second, for light to travel across a proton. The longest entry: "ten billion years, before the earth is no longer able to support life due to the impending death of the Sun." Did you know that during that time you could breed 2.78 billion generations of elephants for either fun or profit?□

Paradise lost

CHESS IS MY LIFE by Viktor Korchnoi. London, B.T. Batsford Ltd. 178 pp. £2.50.

Eliahu Shahaf

ON JULY 27, 1976, international chess grandmaster Viktor Korchnoi of the Soviet Union went to a police station in Amsterdam and asked for political asylum in Holland. Korchnoi, one of the top Soviet players and contender for the world chess crown, created a sensation, the waves of which spread far beyond the world chess community. It was the first time a Soviet chess ace defected to the West. It took the world by surprise, especially in view of the common belief that nowhere in the world does a chess master enjoy a better life than in the USSR.

Chess Is My Life is a unique book in the vast array of chess autobiographies, a frank and detailed account of professional chess, as well as the story of one man's defection.

To appreciate the impact of Korchnoi's decision to break with his homeland, one must realize who he was in the USSR. "I enjoyed a degree of perfectly official popularity," he explains, "that neither Solzhenitsin nor Sakharov could boast of, nor even Rostropovich or Barshai, public figures who are much better known in the West than I am. I was seen on the television screen by tens of millions of people. I was greeted, and my speeches listened to, by hundreds of thousands. For dozens of years the papers talked about me. Stalin, Malenkov, Krushchev and Brezhnev gave way one to another, but my name did not disappear from the press. I myself sensed this popularity, and it made life easier. This popularity was now turned against the Soviet authorities. The people had to be informed of my disappearance. A sailor leaving his ship, a writer staying behind in the West, a political figure deported from the country — there is no need to report all these. But the incident involving me was impossible to conceal from the people."

Korchnoi's book gives us second thoughts about the "Soviet chess paradise". In a series of absorbing and haunting chapters, Korchnoi tells behind-the-scenes stories of people and events in Soviet chess. "To become Chess Champion of the USSR 'honestly' means to accomplish a great feat," he writes. "However there is nothing surprising about this. In the professional chess world inside the Soviet Union, the top places lead to colossal privileges, and the battle for these places is bound to involve means not associated purely with chess."

Once the Politburo decides to favour a certain player, anything goes. In the 1974 finals of the challengers matches, Anatoly Karpov had been chosen as the favourite. The reasons? "It is clear why," Korchnoi says. "He was one hundred per cent Russian, he compared favourably with me, Russian by passport, but Jewish in appearance. He was a typical representative of the working class... whereas I had spent my life in the cultural centre of Leningrad, and was contrasted to him as a representative of the Intelligentsia...Karpov well understood what he represented: he was a symbol, a banner of the Russian people and the working class."

Towards the end of the match held in Moscow Korchnoi began to receive anonymous letters and threats. "I was not afraid," says Korchnoi, "but I sensed that if I were to level the scores, something might happen to me in the street."

Upon arriving in the Philippines in July for the world championship match with Karpov, Korchnoi said that should he win, his life would be in danger. Anyone who thought he was exaggerating should reconsider his attitude after reading Korchnoi's book. And furthermore, considering that Korchnoi's wife and son are still in Leningrad without exit visas, the match in Baguio was far from being a pure chess contest. It was rather a battle between a product of the Soviet regime, supported by a powerful machine, and a lonely man who sees no other way of continuing his career (and possibly his life) but to leave his homeland and his family and seek asylum in the Free World.

Chess Is My Life is primarily a human document, "a compelling description of the clash and interplay of ambition, spite and human frailty in an atmosphere of intense and unremitting mental effort", as the *Sunday Telegraph* puts it. The theme is of course chess, but Korchnoi's story applies to countless other fields of human activities. □

Nude mice

AT LAST MONTH's Frankfurt Book Fair, the Diagram Group, a British firm, sponsored a competition for the most unlikely title to be exhibited. The results have just been published in *The Bookseller.*

The magnum of champagne — it was to have been a bottle but the winning entry exceeds all expectations — goes to Elfreda Powell, sehior editor at Constable, who spotted *Proceedings of the Second International Workshop on Nude Mice* (University of Tokyo Press).

Miss C.M. Lloyd, of Marcel Dekker's Geneva office, submitted *Ethics for Bureaucrats,* published by Dekker. Unexpectedly, this is not a first primer.

Jeroen Koolbergen wrote from Amsterdam to offer *How to Love Every Minute of Your Life* (Prentice Hall) by Gay Hendricks and Carol Leavenworth: he found it "a terrifying prospect."

Malcolm Gerratt of Dent liked the bold clarion call of the Little, Brown title — *Fight Acne and Win.*

And Russel Ash, of Ash & Grant, submitted what sounds like a unique devotional handbook, *Cooking with God* (Ermine Inc.). *A.S.*

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The last taboo

PICTURE PALACE by Paul Theroux. Boston, Houghton Mifflin. 359 pp. $9.95.

David Mesher

PAUL THEROUX'S latest novel is an ambitious but flawed expression of its author's considerable talents. Maude Coffin Pratt, the narrator, is an eccentric New Englander, a woman in her seventies, a giant in the field of photography. At the time of the novel, a retrospective of her life's work is being assembled, but Maude will have nothing to do with this exhibition because she has come to realize that her photographs reflect nothing of herself — that the important events of her life occurred beyond the range of her lens.

This is not completely true. Of the thousands of images she has captured on film during more than 50 years, one photograph touches her directly. But she sees it for the first time near the end of the novel and, significantly, it is not exhibited in the retrospective. The photograph shows two lovers coupling: the man is above, his reflection blazing "on the floor, a white shadow struggling under him, his double heaving at him." The lovers' similarities are more than skin deep. These are a brother and sister, Maude's brother and sister, Orlando and Phoebe.

Incest may be the last of the sexual taboos, but there is little shock in the scene photographed, a scene visited earlier in the novel in Maude's memory. From the beginning the reader knows what Maude chooses not to see in her own descriptions: the more-than-sibling-love between her brother and sister. Maude's reluctance is not conditioned by the taboo, however. Rather, she is deceived by the intensity of her own incestuous love for Orlando.

Maude's interest in photography originated in this love. As a child, she used her camera to capture the attention of her younger brother, her favourite subject. Later, she hoped her success would attract him, and immersed herself in work whenever she felt him drifting away. A cliché of photography is that the image should reflect the photographer's emotions; and it is the absence of any sense of her emotional involvement with Orlando that makes Maude reject her photographs.

Incest and photography are thus the central themes of *Picture Palace*, and their tenuous connection is one of its major weaknesses. There is no clear unifying metaphor, no artistic insight, to relate these two themes, though there are some superficial correspondences. The photographs that make Maude famous are an attack on the depraved social system she calls "patronage" — a term that covers, for her, everything from sexism to Guggenheim fellowships — and Orlando and Phoebe are violating part of the code on which patronage is based. Their incest, for example, can be construed as a rebellion against the traditional family headed by their father, just as Maude's photographs of a bizarre stag party are the direct cause of her father's financial downfall.

In a way, both rebellions fail. Maude believes Orlando and Phoebe needlessly committed suicide when they realized she had discovered their secret; Maude's father recoups his losses by acting as her agent, making money from the pictures that caused his ruin. And the retrospective of all her work is backed by grants from the Guggenheim foundation and other institutions of patronage. But Maude herself is above these apparent failures. By the novel's end, she has achieved a self-knowledge of greater accuracy than all the self-portraits she never shot.

The process leading to that self-knowledge takes us back through most of Maude's life; her memories are stimulated by the pictures resurrected for the retrospective, and are presented as flashbacks throughout the novel.

Everyone knows, at least since *Oedipus the King*, that incest causes blindness. And so it is hardly surprising though somewhat ironic — that Maude goes blind for years after witnessing the incest of her brother and sister. But the irony saves us from the cliché only temporarily: again like Oedipus and so many others, Maude discovers that vision blinded her, but now blind she can finally see. Theroux's flat and unoriginal presentation is an admission that the author himself is bored by this familiar paradox.

But Theroux's complexity is evident elsewhere, especially in the title. There are many "picture palaces" in the novel, each concerning central events and themes. At first, the title seems to refer to the windmill on her family's property where Maude stores her photographs; it was peering through a window in the windmill that Maude discovered Orlando and Phoebe making love. This contrasts with the pictureless "palace," the resort in Florida her parents visit annually, where photographs are forbidden and where Maude records, clandestinely, the indignities and depravities of the stag party.

But *Picture Palace* is also the title of a book by a man who impersonated Ezra Pound in Italy in 1949; the poet's enforced institutionalization after the war was so destructive that the impostor has become a more credible public image of Pound than Pound himself, and Maude photographs the impostor in place of the poet. Years later, this deception is proof to her that truth is not to be found in photographs, not even in hers.

Thus, the party that celebrates the opening of her retrospective is attended by frauds, and the picture palace of the exhibition is pure deception. Only in what Maude calls "the picture palace of my own memory," in her mind's eye, is there understanding and truth. And this is the ultimate insight of the novel: that photography, the "third eye" and a ubiquitous metaphor for modern vision, is in fact a mechanical limitation on both perception and life.□

Crap de Chine

DYNASTY by Robert Elegant. Glasgow, Fontana. 668 pp. £1.50

Josh Gressel

THOSE OF US interested in learning history without serious study have long been able to rely on wonderfully palatable works of *faction*, those dressed up melodramas set against the backdrop of historical events. In *Winds of War*, Herman Wouk educated the war baby generation on the developing causes of World War II — probably to greater effect than thousands of high school teachers. With similar success Leon Uris's *Exodus* reached the library of every Hadassah home; its mixture of schmaltz and saga no small part of a Jewish education.

These best-sellers have worked so well in teaching us Western history that lately the trend has been towards more exotic eastern settings. We faction fans have learned the intricacies of 17th century Japan and sheep farming in Australia from *Shogun* and *The Thorn Birds*, respectively. And since no study of the Far East would be complete without China, Robert Elegant has filled this void with *Dynasty*.

Elegant, who spent nearly 30 years in the area as a blue-ribbon journalist, chooses 20th century China as *Dynasty's* prop, beginning with the Boxer Rebellion of 1900, and going on to the Communist-Nationalist civil war, and the recent thaw in American-Chinese relations. For his fictional foreground, he creates the Chinese family Sekloong, a Hong Kong dynasty whose size is exceeded only by its wealth.

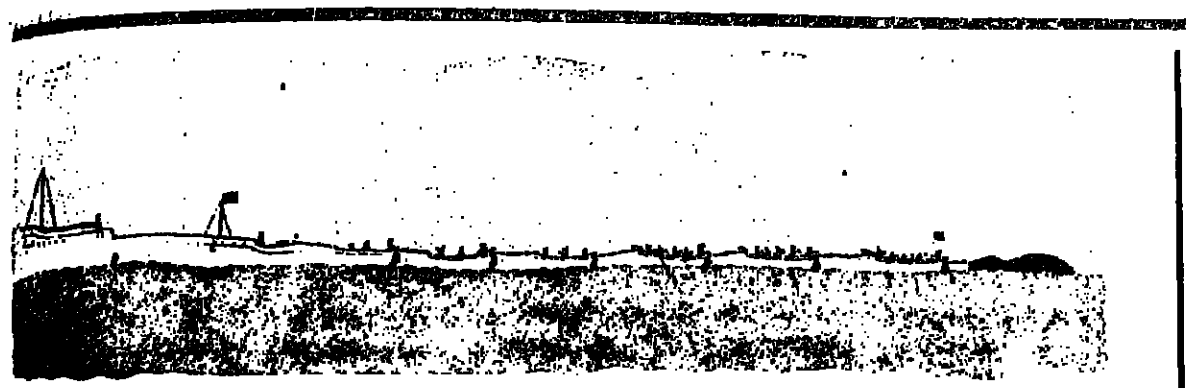
ELEGANT is an obvious master of his subject, and there is a wealth of solid historical material to be had in this book. Even more obvious is his brilliant descriptive talent. He has a phenomenally large vocabulary of fresh adjectives, and he can paint detailed pictures with colours vivid enough to visualize.

Unfortunately, the author's strong points are his weak ones as well. Elegant drowns the reader in a torrent of names, places and events, all of which are even harder to keep straight because of our unfamiliarity with "Chung-wu's" and "Tu-tu's."

And while he unleashes his powers to unquestionably dazzling effect, describing sumptuous banquets, calamitous demonstrations, or the horrors of war, he simply does not know when to stop. He cannot move a character from a car into a building without rococo descriptions of everything on the way.

But to best-seller fans, Elegant's most egregious sin is that the fiction of *Dynasty's* faction is not even interesting. The framework is tantalizing enough: — a family with fabulous wealth and Mafia-like scruples, whose patriarch is a bastard made good, whose matriarch has a child by her brother-in-law. But the story falls short. The characters never expand beyond the two-and-a-half dimensions of a magazine story; consequently, we care little more about them than about the subjects of last week's *Time*.

Elegant makes an impressive effort and his subject has potential. But between too much detail and too little depth, *Dynasty* is a very easy book to put down. □



"Whaling in The Cumberland Sound, 1930", a 1977 stencil by two Pangnirtung artists.

The post-igloo period

MEIR RONNEN

"POLAR VISION," a show of Eskimo art sponsored by Na'amat-Canadian Pioneer Women and taken from the private collection of Margaret P. Hess of Calgary, leaves one with very mixed feelings. These rather decorative and often over-cute graphics are the death throes of both a culture and a people, an "art form" less than three decades old introduced by white artists and social workers to help a disappearing people eke out a modest living by depicting events in which they largely no longer take part.

The Inuit peoples of the Canadian Northwest Territories were for long centuries skilled hunters and carvers, who in the last century took easily to the technique of scrimshaw introduced by white whalers. Today they are virtually banned from whaling and limits are set on their hunting. They no longer live in snow camps. Debauched by alcohol and white men's diseases, their numbers have dwindled to 12,000, about half of whom are now engaged in producing folk crafts for sale.

Their traditional talents and ethnic subject matter made them perfect recruits to the printshop. They began with sealskin stencils and stone prints, but some communities now have a lithographic press. They stick to hunting scenes, dance celebrations, totems, dreams. They live in an often bleak, nightmare world. They identify strongly with their prey. They kill out of necessity, but depict their victims with love and respect. Very few of them however, are true naives or great artists; of late, they plagiarise each other's folk styles and each community develops its own "school."

So it is difficult to respond to the charm, some of it genuine, some of it less so. But some of the most charming work comes from Pangnirtung, the newest community to go "printmaking." There is an informative English catalogue available — if you ask at the office. This organization always hides its catalogues in cupboards and passes out stencilled Hebrew sheets to the public. Goodness knows what they do with catalogues (Jerusalem Artists House). Till Dec. 3.□

Tel Aviv auction highlights

Some of the lots that brought good prices at the third Gordon-Schocken art auction. Above, a Rembrandt etching "Brith Mila" ($1,000). Below, a Max Liebermann etching ($1,600). Below left, a pastel-and-pencil drawing by Shmuel Bak (IL52,000). At right below, a pen drawing by Anna Ticho (IL24,000).

Spirited bidding at auction

GIL GOLDFINE

ALL THOSE economic evils Israelis live with, like galloping inflation, tight money and devaluation, were hardly noticeable at the third Gordon-Schocken art auction, held last week at Tel Aviv's Z.O.A. House.

On two consecutive evenings, auctioneer Shaya Yariv of the Gordon Galleries brought down the hammer on 280 paintings, drawings, graphics and sculptures by 91 local and international artists, for a total sale of nearly IL5m. (auction number two, held last March, saw 194 lots sold for a total of IL3m). It is quite apparent from these results that Israeli collectors and dealers have found a sound trading outlet at the Gordon-Schocken auctions.

Many dabblers and curious onlookers faded away; attendance was down 40 per cent. Although the audience ranged between 250 and 300 persons serious bidding was not confined to a select few; broad base interest was the rule.

The auction's top sale was a signed and dated Picasso drawing that brought $15,000 but etchings from his beautiful Vollard Suite brought more modest prices, between $1,500 and $2,000.

Seven Rembrandt engravings and 11 Chagall graphics were sold for prices slightly higher than those found on the international scene. Rembrandt's "Brit Milah" ("Circumcision") went at $1,000 while a Chagall black and white etching of his ubiquitous "Lovers" went to a $2,300 bid.

Agam graphics were disappointments, bringing only $250. A large Derain ink drawing, in his early Van Gogh-inspired style, was a real "buy" at $4,000. So was a limited edition kinetic graphic by Vasarely which went for only $80.

Sparked by the competitive bidding of a number of German dealers who came here for the auction, 40 prints and eight drawings by the German impressionist Max Liebermann were sold for a total of $45,000; $8,400 was paid for a triple image charcoal drawing of a seated female. The general consensus was that, compared to European auction houses, the Liebermanns were over-bid, some as much as a hundred per cent.

A lovely Pascin watercolour drawing closed at $2,600; and a large oil by Kikoine finished at $6,500. Other international names included Baskin, Brauer, Calder, Hockney, Kisling, Kremegne, Miro and Walkowitz.

Prices for local artists managed to keep abreast of the inflationary spiral; bids hovered 15 to 20 per cent above the previous auction. Anna Ticho's drawings were in solid demand: a rare portrait of an old man fetched IL24,000 and a watercolour landscape IL17,000. A two-sided watercolour view of Jerusalem by Zaritsky closed at a remarkable IL64,000, while a Streichman medium-sized, vintage oil from 1950 brought IL44,000. Bak's oil "Landscape with Monument" from 1977 rang up the Israeli high for the night: IL120,000.

An Aroch figurative oil of the '40's brought a modest IL32,000. Kahana's classic geometric abstraction went for IL28,000; and an Englesberg canvas for IL40,000. Of the six Levanons that were auctioned, all maintained presale estimates, the high tagged at IL29,000 for a 45x64 oil. IL52,000 was paid for "Kabalat Shabbat," a small collector's item by Moshe Castel.

The younger generation fared less well, though an Aviva Uri charcoal drawing at IL3,200 seemed right. So did a Benny Efrat minimalist frame at IL4,000. Two early Raffie Lavie oils at only IL3,200 each were buys. Garbus, Lifshitz, Druks, Moreh and Leah Nikel maintained their established price levels.

Spirited bidding for an Alima gouache began at IL800 and it was finally sold for IL2,400. Similar interest was generated by the lone Kupferman, a large oil from 1971 and it was finally sold for IL13,500.

A handful of sculptures went for favourable prices, beginning with IL32,000 for an important Tumarkin self-portrait, to IL13,000 for a Kadishman abstract maquette. IL15,500 was paid for a Karavan bronze relief from an edition of 12.

Because a print by Herman Struck, entitled "A Rabbi Reading," reminded two different customers of their respective fathers, the hammer came down at IL11,000, five times the picture's worth. But this kind of buying was the exception.

Criticism of the lack of balance between the established "figurative" and contemporary trends was heard in the foyer after the sale. Shaya Yariv and Dvora Schocken have stated that they must maintain a high standard but are willing to sell any art that has a consistent market, whatever its style or signature. To attract a broader clientele and encourage the novice collector, they might also have to gamble on names that have not yet found unqualified recognition.□

Round the galleries

PAMELA LEVY'S abstract, unframed, wall hangings are gauche, but direct and honest. They are also expressive and vividly graphic. Her material resources are a compendium of filmy fabrics, papers, paint, ink and threads. Her methodology includes stitching, applique, quilting, splashing, splattering and dabbing, from which she has fabricated sprawling non-objective epics. The harsh brushstrokes and grossly sewn portions satisfactorily complement the soft, illusory, fabrics. Within the rawness of her work one finds sensual and delicate elements, *sans* saccharine. They bring to mind the intricate patterning of medieval tapestries and also Rauchenberg's "Hoarfrost" series. The handful of framed drawings-cum-collages, when compared with the hangings, are restrictive and depressingly heavy handed. (Russ Gallery, Gordon St., Tel Aviv).

HENRY SHELESNYAK shows recent paintings and mixed media works on paper. He continues to be a master of the understatement, calling upon ultra-simplistic stencil effects. His disinterest in colour continues as he zeroes in on scales of black and white tones. Shelesnyak concentrates on a non-specific bird in flight and edged floral decoration, while his traditional bracketed letter forms have been kept to a minimum. After all these years one would like to see Shelesnyak turn his sensitivity in a different direction. (Sara Levi Gallery, 10 Pinsker, Tel Aviv). Till Dec. 1.

YITZHAK AMITAI has been painting for 50 years. Eighty-three oils, watercolours and drawings trace his career from the early years in Cairo and Paris, then to Tel Aviv and Geneva. Amitai's realistic pictures from the late 20's and early 30's show a deep appreciation for observational study and variations on subsequent compositions. Eventually, as a result of the Cubist revolution and the Constructivist influence, he developed a penchant for geometric patterning, a style that he consistently follows even today. Amitai's most recent canvases, laden with crusts of darkly coloured pigment, approach low relief techniques and are all too often theatrically conceived. (Ramat Gan Municipal Museum, Bet Emanuel, Rehov Hovevei Tzion, Ramat Gan). Till Dec. 2. *GIL GOLDFINE*

SHLOMO CASSOS shows highly disciplined pastels and etchings based on transformed realist motifs so that, apart from the right-angle triangles and circles, they can hardly be identified. Another motif which appears almost throughout is the grid; sometimes it makes for solidity, by contrast with the monochrome background; at others, it resembles *terra firma* (in two entirely different paintings). In any event, its integration into the whole proves Cassos knows what he is doing. He shows quite mathematical control of conception in relation to space. A striving for abstract perfection, in a show for connoisseurs. (Goldman's Gallery, Haifa). *E. HARRIS*

ESTHER BAR-TAL does formalised interiors, landscapes and figure studies, all in the same, slick, oil technique. A carefully adjusted palette and a fine colour sense is betrayed by largely unexciting composition (Jerusalem Artists House). Till Dec. 6. □ *MEIR RONNEN*

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THE JERUSALEM POST
30 YEARS AGO

The U.S.A. came out at long last with a clear statement at the United Nations in favour of Israel, including her right to retain the Negev. It was generally believed that President Harry Truman was personally responsible for this attitude, and that he had overruled the State Department.

Jerusalem, November 20-26.

The Jerusalem Post was known as the Palestine Post until April 15, 1950

THE PALESTINE POST

THIS FEATURE IS PRESENTED BY THE JERUSALEM POST AND BANK LEUMI LE-ISRAEL AS A SERVICE TO THE PUBLIC

Column One
By
David Courtney

THE PEOPLE want peace. As they look about them they see no reason why there should not be peace. After last winter's rains the earth dried hot against the sun and the freshly shed blood of men and women who, through the summer days and nights, baulked their enemies and made themselves a free, strong people. The rains of winter have come again, and the brave stains soak deep into the freed earth. The dismayed enemy fritters out his watch at the gates of the coveted land and waits only for the signal to go home. The State of Israel has come out of the vile test of war with a new strength and resolve which are a marvellous promise for the future, whilst its enemies count their profitless dead and weigh the burdens of their hate.

THERE should be peace. The defenders have beaten the invaders back and the invaders have no means and small heart for the continuance of an unrighteous and stupid war. It is as clear as the light of day that there should be peace; and so clear that people tell each other in the streets and the cafes. It won't be long now. The tendency of common men to believe in plain sense and simple logic is still wrong, and therefore they say to each other, It won't be long now.

BUT this is a complicated war and plain sense and simple logic, which are the outcome of victory and defeat on the fields of battle, have been set upon by powerful busybodies. If the men in Paris can do no better than they have done in the massive debates over the past seventy-six hours, the soldier must stand fast with his warning gun.

(David Courtney was the pen name of D.R. Elston, who came to Palestine during World War II from England to head the Political Warfare Executive's radio station in Jerusalem.)

Hood's proposal

PARIS, Tuesday, November 23. — The setting up of a Conciliation Commission to negotiate a final settlement in Palestine on the basis of the Partition resolution was proposed to the Political Committee today by Australia.

The Australian delegate, Mr. John D.L. Hood, who was a member of last year's UNSCOP, urged delegates to consider the Palestine problem by accepting the undeniable fact that Israel existed, because the U.N. had last year told the Jews that they had the right to have a state of their own.

His draft resolution called for the setting up of a U.N. conciliation commission of not more than five members, which would

(1) assist the parties directly interested to enter at once into direct negotiations to replace the existing truce or armistice by a permanent settlement which should be in conformity with the principles of the recommendations as regards boundaries contained in the 1947 resolution, and also take into account amended territorial suggestions such as contained in the Mediator's report;

(2) cooperate with the Jewish State representatives and with the neighbouring Arab States;

(3) act as a boundary commission, to draw the final boundaries of the State of Israel, in agreement with the Arab peoples;

(4) report to the next General Assembly, if there is no agreement as regards boundaries, with a view to the question's final determination. (Also, the U.N. should allot certain other functions to the Commission, such as bringing about economic cooperation between the Jewish State and the Arabs);

(5) consult with all governments and peoples concerned on the establishment of an international regime for Jerusalem: and

(6) call into consultation all U.N. agencies which can help to work out plans for the resettlement or repatriation of Arab refugees.

The Australian draft resolution would also call on the Security Council to "give sympathetic consideration of Israel's application for admission to the U.N., if and when such application is submitted."

Elections on January 25

By MOSHE BRILLIANT

TEL AVIV, Thursday, November 24. — The State Council tonight unanimously voted to hold the Constituent Assembly elections on Tuesday, January 25, 1949. The Minister of Interior, Mr. Itzhak Gruenbaum, had given assurances that credentials would be issued to about 477,000 voters early in January.

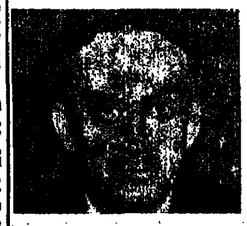
Then the House divided and the first preliminary skirmishes in the election war began. There was an hour's debate on whether "Hador," Mapai's new evening newspaper, should be reduced to the size of other afternoon papers, and this was followed by a heated argument on whether election campaigns should be permitted in Army camps. No decision was taken on either subject.

The debate on "Hador" was connected with a Bill drafted by the Minister of Interior designed to conserve newsprint by limiting daily newspapers to 22 pages a week. The Parliamentary Legislation Committee submitted a revised draft fixing maximum sizes for morning, afternoon and evening papers respectively, and in effect halving the size of "Hador."

Half a dozen members spoke. Dr. A. Altman (Revisionist) said there should be no restrictions at all, and Mr. D. Pinkas (Mizrahi) urged that no permits for new papers be granted as long as established newspapers were restricted in size.

In the debate on electioneering in the Army, there was a clear split, with all parties from Mapai to the left advocating meetings in camps, and parties of the right urging that they be banned.

U.S. backs Israel's claim



PARIS, Saturday November 20. — The U.S. "approves the claims of the State of Israel to the boundaries set forth in the November 29 resolution and considers that any modification thereof should be made only if fully acceptable to the State of Israel," said Dr. Philip Jessup, America's representative in the UN, when the Political Committee resumed its Palestine debate this afternoon.

America also urged that Israel be admitted to the U.N. as soon as possible. "We are confident that Israel and its people will continue the remarkable progress they have already shown in their firm establishment of governmental institutions," Mr. Jessup said. "We invite special attention to that portion of the statement of Mr. Shertok in which he asked for the admission of Israel to the U.N. and her active participation in our work. We hope the Security Council will be able in the near future to recommend Israel as a State duly qualified for partnership."

Israel's first air mail letter delivered to Remez

LYDDA AIRPORT, Wednesday, November 24. — Letter number one in Israel's newly-inaugurated air mail service was delivered to the Minister of Communications, Mr. David Remez, here today when the airport was opened to civilian traffic under Israel management. Mr. Remez signed the first receipt, which was handed to him by the Deputy Postmaster-General, Mr. A. Pinkas.

Except for a single sign in English, Hebrew and Arabic limiting ground traffic to 15 kilometres an hour there were almost no reminders of the British.

Air France, Czech Airlines, T.W.A. and others have counters, but there are no British airlines.

D.P.s from Munich

KLM, Czech Airlines, Air France and the two Israel airlines "Aviron" and "El Al" have already contracted to use the airport. Lydda will also be used for chartered flights of 2,000 Jewish D.P.'s from Munich.

Radio and tele-communications systems have been completely restored. Captain Emanuel Zur, 37-year-old pioneer Jewish pilot in this country is the Airport Director.

Between January and October, 1947, 3,362 planes landed at the 2,000-dunam field, carrying about 21,000 passengers.

Mr. Remez disclosed that since May 15 about 2,000 planes landed in Israel, of which 1,200 landed at Haifa Airport. About 30,000 passengers had come by air.

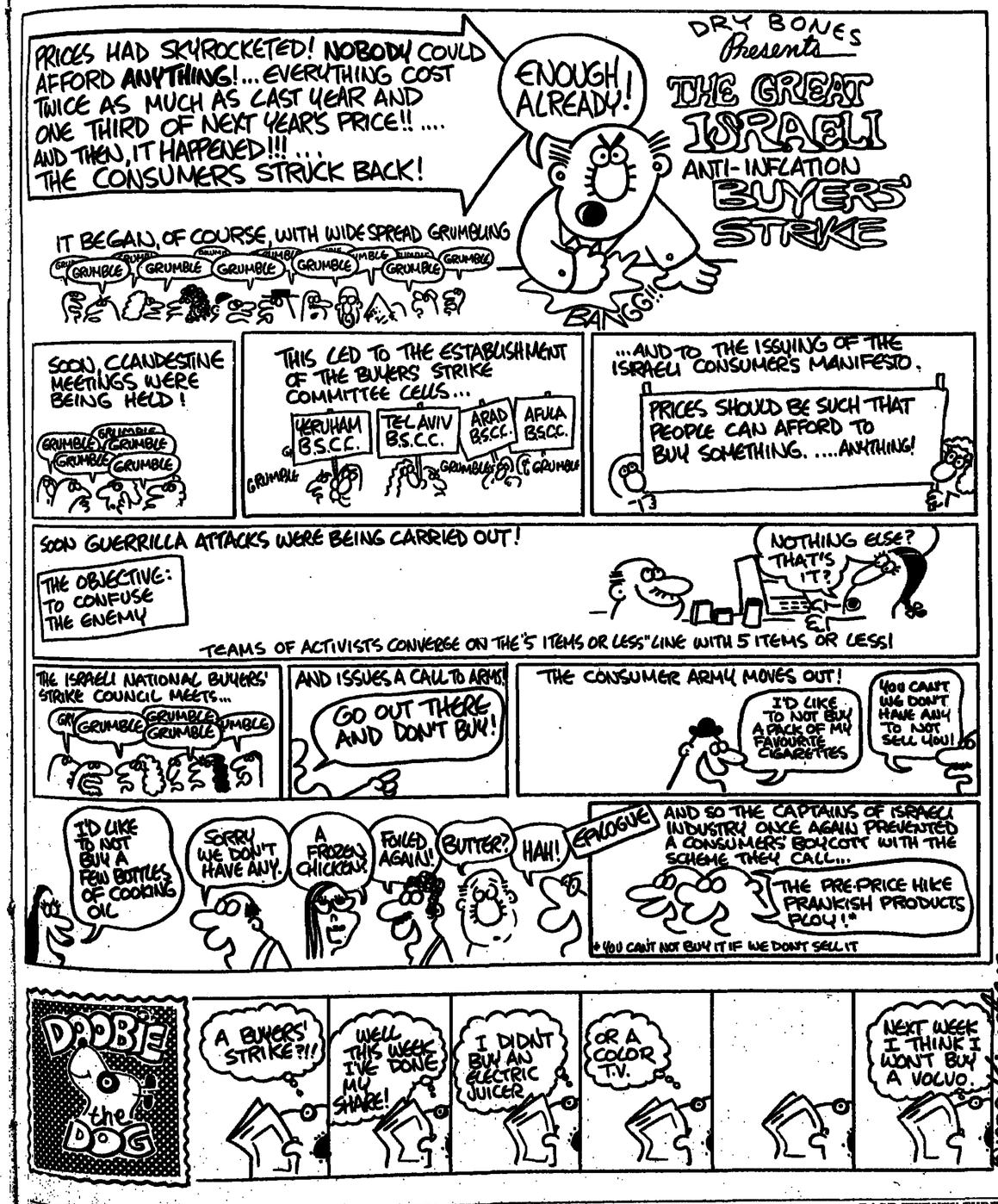
Will Come Soon

Lydda Airport, he said, was one of the largest and best-equipped in the Middle East, with equipment worth LI. 3,000,000, and able to serve 90 large planes every 24 hours. He continued:

"They will come — and soon. This field is essential to Israel and to communications all over the Middle East."

Israelis had a bank
46 years before there was an Israel.
yours since 1902
Bank Leumi LE-ISRAEL B.M.
בנק לאומי לישראל בע"מ

The Weekend Dry Bones



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